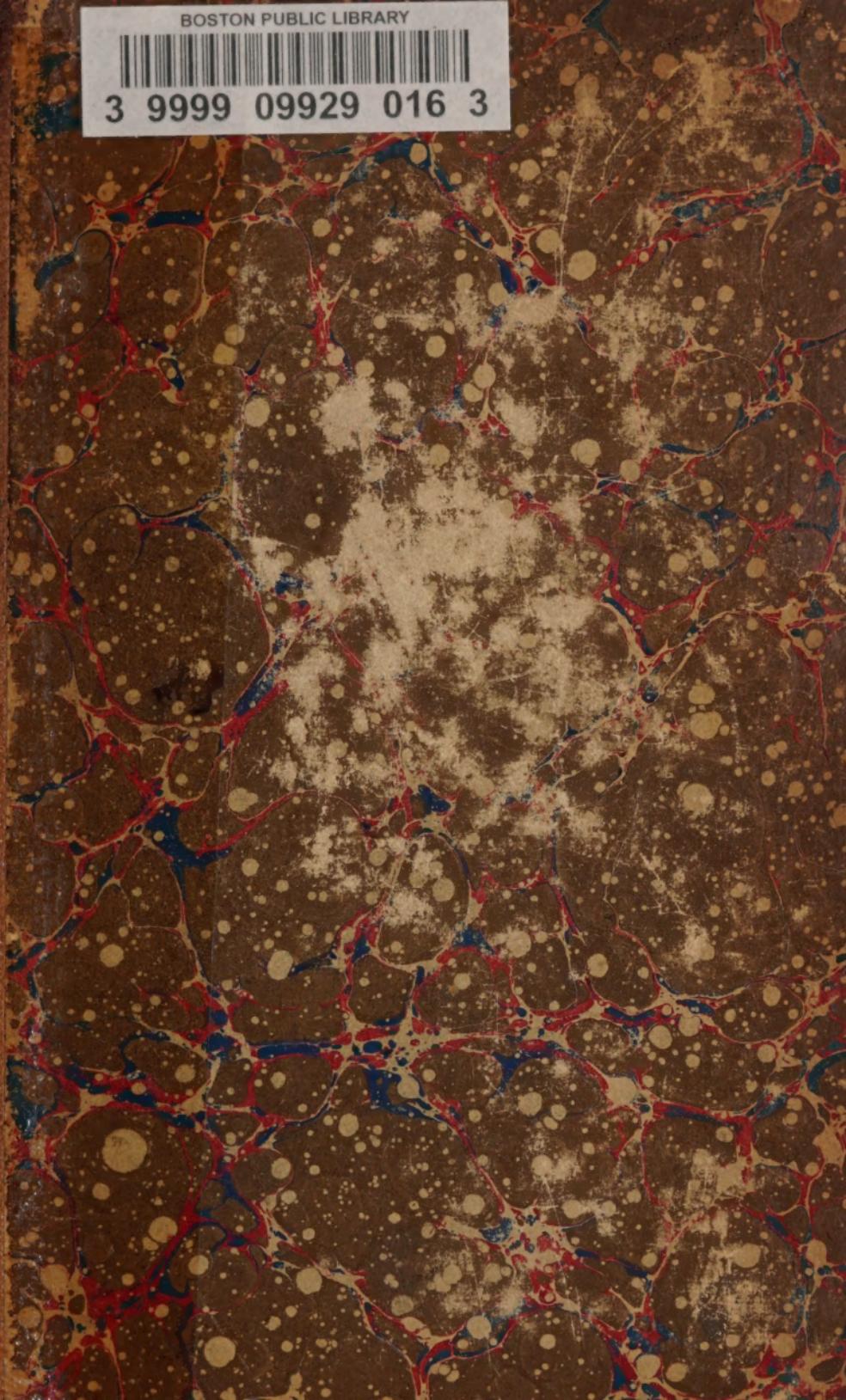


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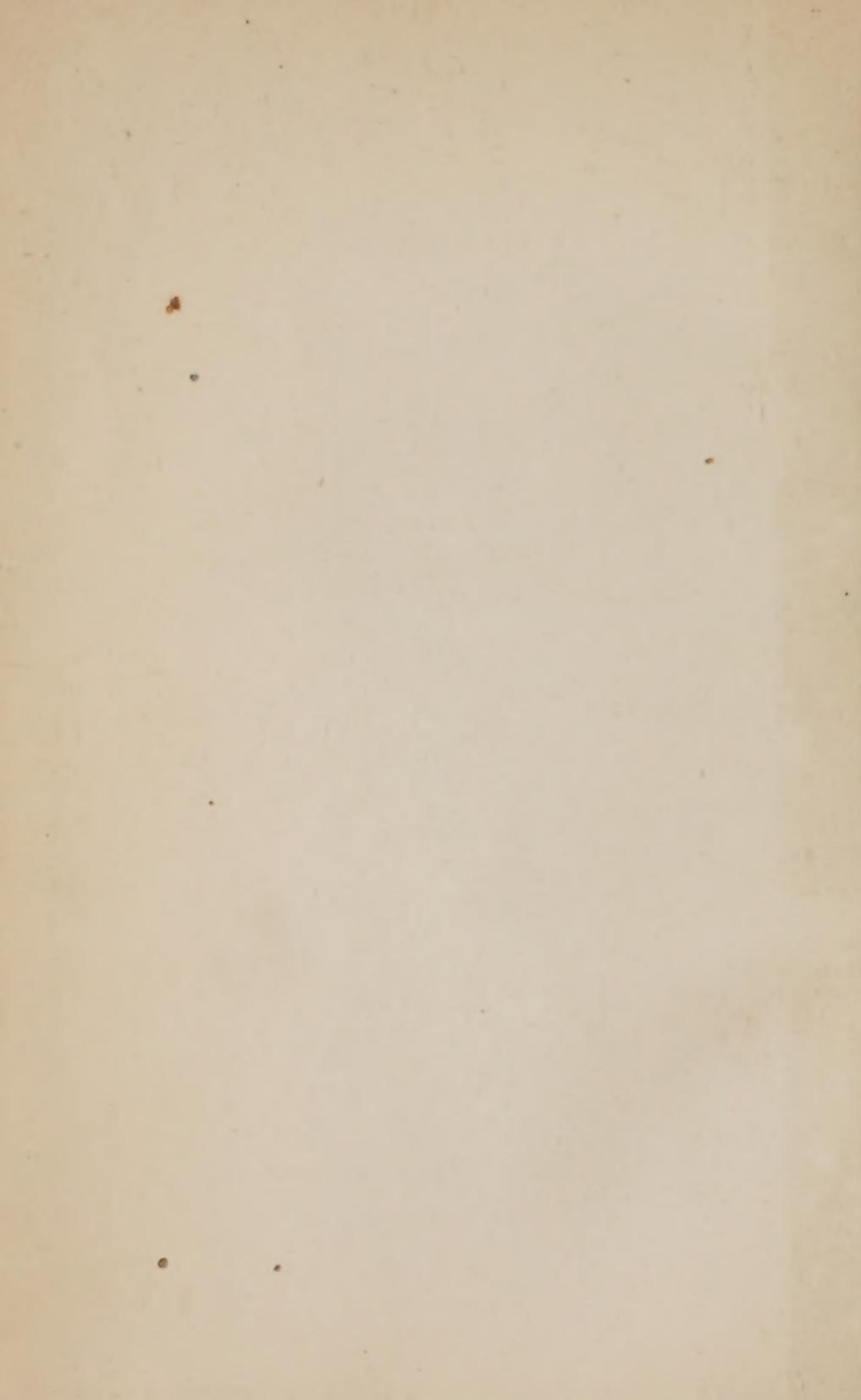
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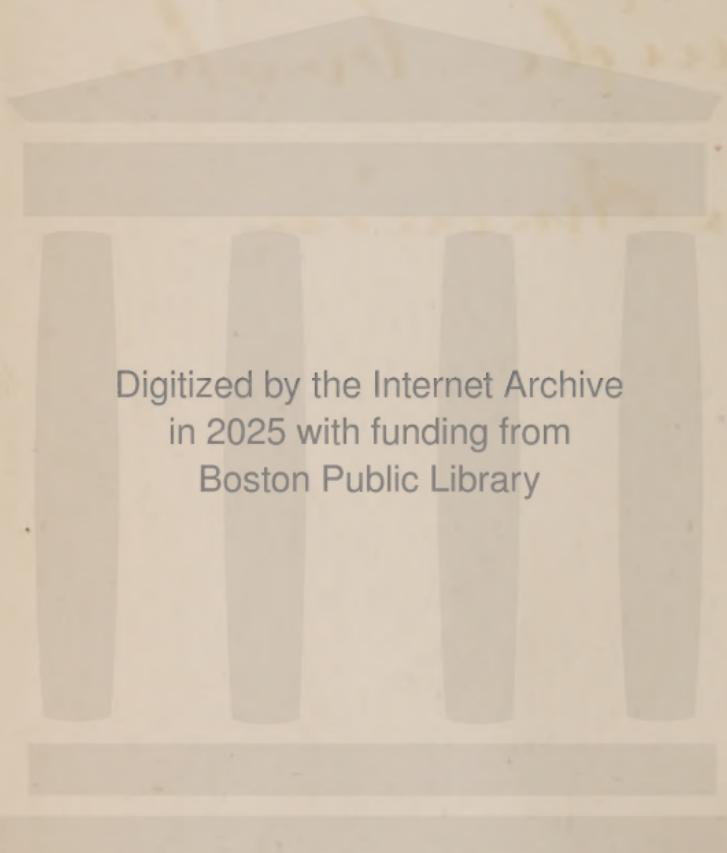
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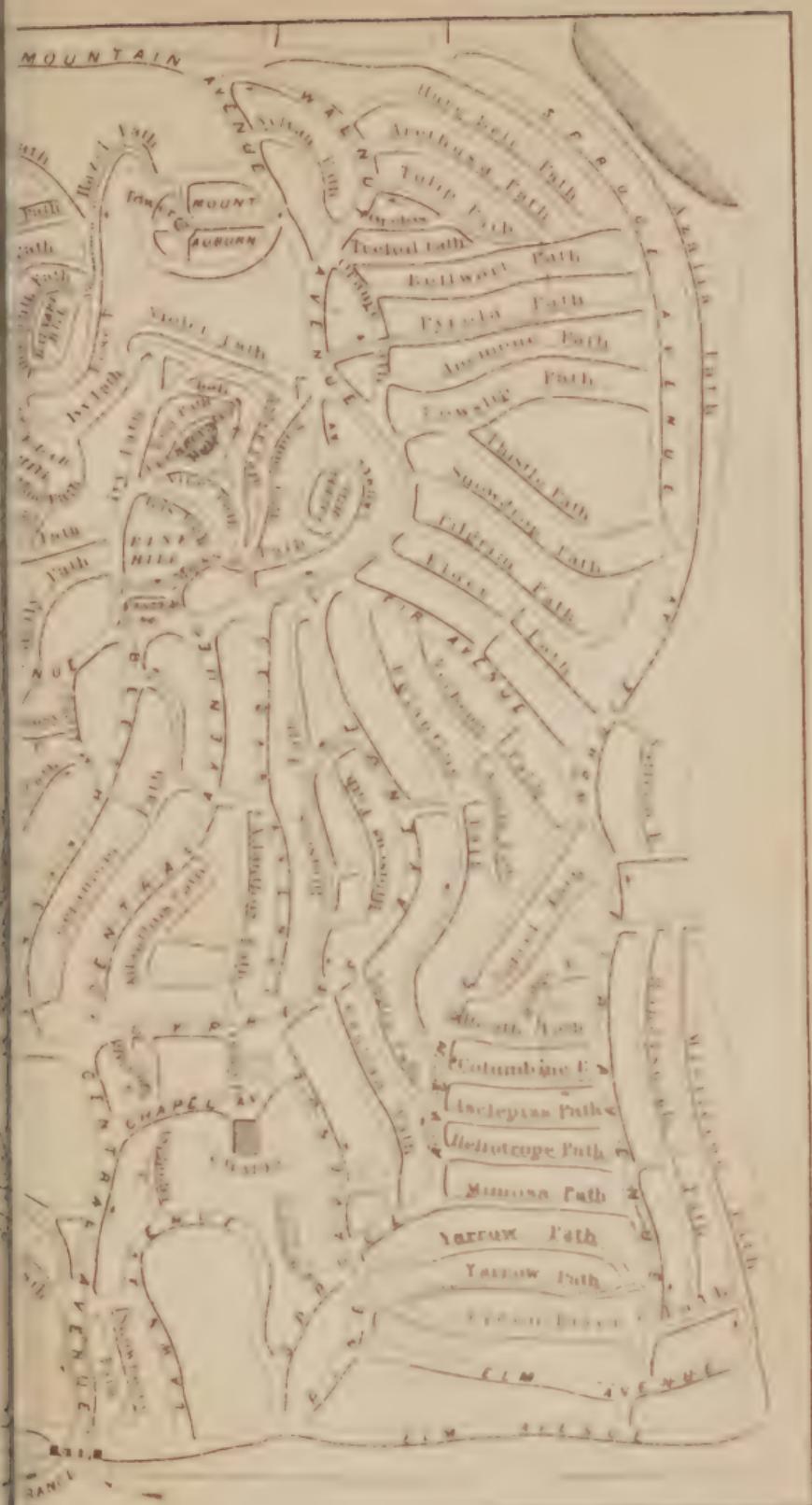
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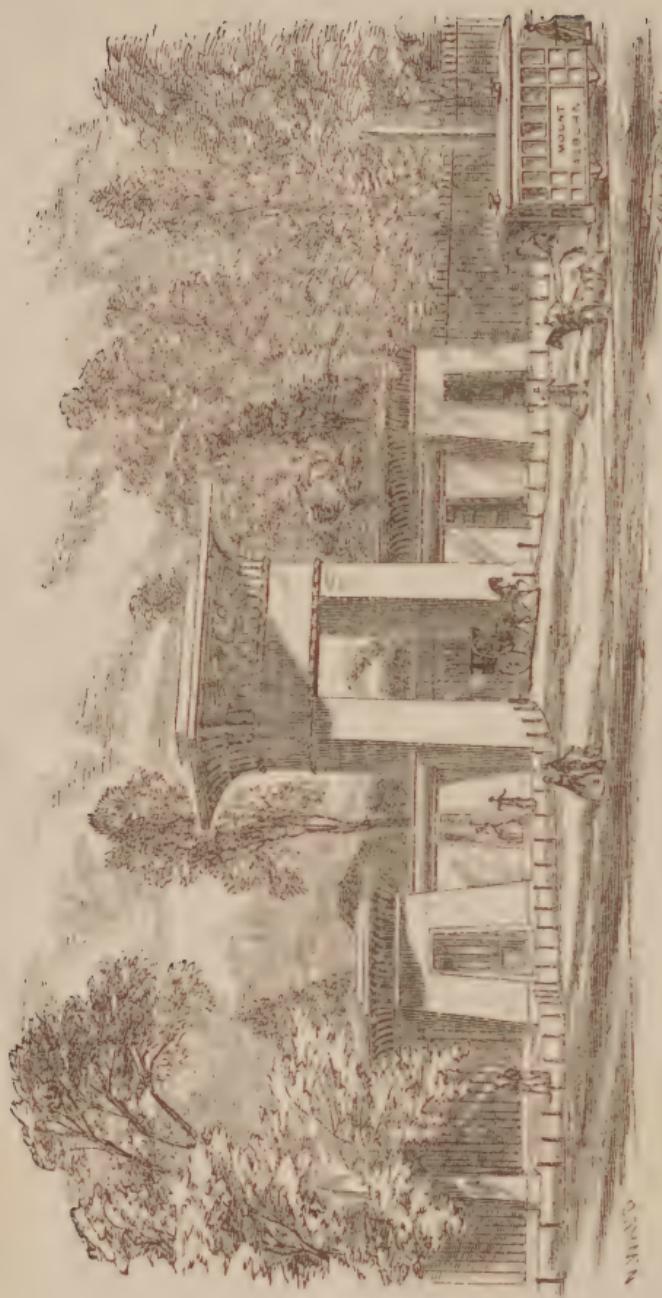
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Plan of the
(CEMETERY)
MOUNT AUBURN.

Footnotes relating to the Hand Book of Geomorphology and Mount Wilson







ENTRANCE TO MOUNT AUBURN CEMETERY.

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GUIDE THROUGH MOUNT AUBURN.

A

H A N D - B O O K

F O R

Passengers over the Cambridge Railroad.

ILLUSTRATED WITH ENGRAVINGS

A N D

A PLAN OF THE CEMETERY.

SIXTH EDITION.

BOSTON: *W. L. L.*

PUBLISHED BY BRICHER & RUSSELL,

129 WASHINGTON STREET,

1865.

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PLAN OF CEMETERY, WITH ROUTE MARKED UPON IT.

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INTRODUCTORY.

CAMBRIDGE is principally noted throughout the country as the seat of the oldest College in the United States. The town, originally called *Newtowne*, was settled in 1630, soon after the settlement of Boston. It had originally a very large extent of territory, the greater portion of which has since been set off, and now forms several of the adjoining towns. "Scarcely had the venerable founders of New England felled the trees of the forest," says Dr. Holmes, in his American Annals, "when they began to provide means to insure the stability of their colony. Learning and religion they wisely judged to be the firmest pillars of the commonwealth." In 1636, the General Court appropriated four hundred pounds towards the erection of a public school at *Newtowne*. In 1638, John Harvard, a minister of Charlestown, left by will nearly eight hundred pounds, to be devoted to the support of this school. The General Court soon after ordered that the school, in honor of its earliest benefactor, should be called Harvard College, and the town Cambridge, in memory of the place in England at whose university several of the most influential of the colonists had received their education. From that day to this, the College has been carried on successfully, constantly increasing in reputation throughout the country and the world, until now it is the best endowed of all our colleges, and with regard to library, professorships, and other literary advantages in general, it is the first institution of its kind in the United States. Hayward, in his Massachusetts Gazetteer, says truly that "the establishment of this College, 'consecrated to Christ and the Church,' has been generally regarded as a striking proof of the far-seeing wisdom of the fathers of Massachusetts. It shared the prayers and best wishes of ministers and churches, and proved the nursery of many 'plants of renown,' distinguished, not in the walks of sacred labor alone, but in council, at the bar, upon the bench, and even in the field." Several of the most talented men of New England have been proud of the

title of President of Harvard College, and hosts of others, whose names are borne upon the college rolls of graduates, have, in years past, adorned, and still continue to adorn, the social, religious, political, and professional circles of every portion of the country.

In later years, Cambridge has become noted as containing the entrance to the beautiful Cemetery at Mount Auburn, which is situated partly in Cambridge, and partly in the adjoining town of Watertown.

It may be imagined that the location of a College at Cambridge rendered necessary, in early times, the contrivance of some means for public conveyance between the town on one side of Charles River, near its mouth, and what was then, and for many years after, the metropolis of the country, — Boston, — on a peninsula, on the opposite side of the mouth of the river. The only possible means of communication between the two places *by land*, was by passage over Boston Neck, through Roxbury, a long and tedious journey when compared with the short distance between the two towns by water. The ordinary method of public conveyance was therefore, in those early days, by means of a small ferry boat, which plied between the two places.

The two towns had no other means of direct communication between them until the erection of what is known as the West Boston Bridge, which was built across Charles River, and finished in the year 1793. This bridge was one of the first structures of the kind in the country. It is the one over which the Cambridge Railroad passes, and will be referred to more at length hereafter. The construction of this bridge added much to the importance of Cambridge, and its population has, as an evidence thereof, been rapidly increasing ever since its erection. In the year 1846, the town received a municipal charter from the state legislature, and assumed the form of city government common in New England, essentially the same as that of Boston. The place now, in 1858, has a population of about twenty-five thousand inhabitants. Should it increase in population as rapidly as it has for some few years past, it will before many years be one of the most populous of New England cities.

Cambridge is naturally divided into four parts: *Old Cambridge*, which contains the Colleges and Mount Auburn Cemetery; *North Cambridge*, beyond the College, in a north-easterly direction, toward the town of West Cambridge; *Cambridgeport*, which embraces the territory between the end of

West Boston Bridge and Old Cambridge; and *East Cambridge*, the most recently settled part of the city, which is reached from Boston by another bridge, called Canal or Craigie's Bridge, a short distance north of the West Boston Bridge. *East Cambridge*, to a much greater extent than any of the other parts of the city, is devoted to manufacturing purposes. The works of the New England and Bay State Glass Companies are in this part of the city, where large numbers of persons find employment. There is considerable manufacturing carried on at Cambridgeport, and Old Cambridge has acquired some notoriety from the fact that within its boundaries are located several of the largest printing offices and stereotype foundries in the country. It is here that the plates of a large portion of the *standard* works published in Boston are cast, and it is here that the works themselves are printed. The first printing press in America was established in Cambridge, in 1639, by Stephen Day, and the first work printed theron was "The Freeman's Oath." North Cambridge is principally noted for its cattle fairs, where immense numbers of cattle are sold weekly.

Although, as has been remarked, Cambridge is to a certain extent a manufacturing place, much more so than the generality of suburban towns, yet, as will readily be imagined from a knowledge of its proximity to the capital, and the ready means of public conveyance between the two places, it is, and always must be, a place occupied principally for residences of persons doing business in the metropolis. The construction of the Horse Railroad has to an unusual extent contributed to make Cambridge desirable as a place of residence; and when it is remembered that the centre of the city is within half an hour's ride of the business part of Boston, that the city is supplied with gas, and furnished with a most abundant supply of the purest water, it would seem that a residence there must be almost as convenient as a residence in Boston, besides having all those attractions so eagerly *wished for* in a large city, and always *expected* in a country residence.

PUBLIC CONVEYANCES.

It may be interesting now to glance at the various means of public conveyance between the two cities, from the earli-

est times to the present day. The old ferry boat has already been noticed, as having been the only direct method of conveyance between the two places, from the settlement of Cambridge until the year 1793. Let the reader imagine, if he can, the appearance of the affair, which, in all probability, was nothing but a small row boat; then imagine the building of the new bridge, and what a wonder it must have been to the inhabitants, who saw, as it were, their town of Cambridge joined arm in arm with the metropolis; then imagine the first coach that was used to convey passengers from Old Cambridge to Boston, then the long omnibuses, and finally the horse cars.

THE OMNIBUSES.

For nearly two years after the ferry was abolished, and the bridge completed, there were no means by which the people of Cambridge and Boston could visit each other, except by a long walk from place to place over the bridge, or by the use of private conveyances. In 1795, Nathaniel Stimson and Joseph Seaver commenced running a coach to Boston twice a day. The coach was an ancient affair, was drawn by two horses, and carried eight persons, besides the driver. The driver in those days announced his approach with sound of a horn. In 1797, the originators of the enterprise sold out their interest to Jonathan Hersey, who ran the coaches until 1805 or 1806. Mr. Hersey then sold out to James Read. Mr. Read afterwards sold out to a Mr. Fuller, but subsequently bought back again, and continued to run the coach until 1828. In 1826, Ebenezer Kimball commenced running a *hired* hack from Cambridgeport every other hour. This enterprise was so successful, that he purchased a second-hand coach, and put it upon the route. In 1828, he purchased Mr. Read's interest in the Old Cambridge coach. Near this time, the use of the horn was discontinued, and a bugle substituted. The coaches were then drawn by four horses. The first *omnibus* was placed on the route on Commencement Day, 1834. In 1837, another omnibus was placed by Mr. Kimball on the route, and was run every other half hour. This was soon followed by another omnibus.

In 1839, what was long known as the Cambridge Stage Company was formed, composed of Abel Willard, Mark Bills, and Charles Haynes, who purchased all Mr. Kimball's

interest, and continued to run two hourly and two half hourly coaches from Old Cambridge. Occasional coaches, running on Harvard Street and Broadway, were commenced in 1843. In November, 1843, Mr. Tarbox started an opposition coach, and in January, 1844, a regular opposition line was started by Messrs. Tarbox and Stearns. Mr. Stearns afterwards became sole proprietor of the opposition, united with the regular line, and commenced running every quarter of an hour. In 1847, two coaches were placed on Harvard Street, and a rival line on Broadway was purchased. Messrs. Willard and Stearns afterwards admitted Charles A. Kimball, son of Ebenezer Kimball, as a partner in the concern, and from that time until the establishment of the railroad, the business was carried on by Messrs. Willard, Stearns, and Kimball, running trips every quarter of an hour, and oftener, when required. As soon as the railroad was completed, they made an amicable arrangement with the Union Railway Company, to whom the railroad had been leased, by which all their omnibuses, sleighs, horses, harnesses, &c., were passed over to the new company.

THE HORSE RAILROAD.

In the year 1853, several public spirited gentlemen applied to the legislature for a charter, with power to build a horse railroad from Boston to Roxbury. An application was made soon after by several gentlemen of Cambridge for a charter with like power to construct a horse railroad from Boston to Cambridge. In May, 1853, a charter was granted to the Roxbury company, and, a few days afterwards, another charter was granted to Gardiner G. Hubbard, Isaac Livermore, Charles C. Little, their associates and successors, under the name of the Cambridge Railroad Company. Nothing was done, however, under the charter, except locating the road, until the year 1855, when a contract was made with Gardner Warren for the construction of the road. Work under this contract was commenced September 1, 1855, and the road was so far completed on the 26th of March, 1856, that cars were run upon it on that day for the first time. The road had previously been leased to the Union Railway Company, another corporation, who purchased of the old omnibus proprietors all their interest and good will on the 1st of January, 1856, at which time they commenced running the omnibuses until the cars could be put

upon the track. The omnibuses soon afterwards disappeared altogether.

The Cambridge road was the *first* horse railroad actually in operation in New England, although the Roxbury company was chartered a few days before the Cambridge company.

The road extends in a direct line to the College buildings, thence to Mount Auburn, and runs thence to Watertown Village. There are also branch tracks; one from the College buildings, through North Cambridge to the West Cambridge line, where a connection is made with the West Cambridge Railroad, which runs thence to the centre of West Cambridge; another branch from Cambridgeport to East Cambridge, and another from Cambridgeport through River Street to the Brighton line, where a connection is made with the Newton Railroad, which runs thence through Brighton. A line from East Cambridge to the College buildings, through Cambridge street, is projected, and will probably be completed before the issue of this work. The distances on these roads are

From Boston to Mount Auburn Stables,	5 miles.
" Mount Auburn to Watertown,	<u>2</u> "
	7 miles.
Length of North Cambridge branch,	<u>2</u> $\frac{1}{4}$ "
" " River street branch,	<u>$\frac{3}{4}$</u> "
" " East Cambridge branch,	<u>$\frac{3}{4}$</u> "
" " Cambridge street branch,	<u>2</u> "
Total length of road operated by the Union Railway Company,	$12\frac{3}{4}$ miles.
The length of the connecting roads not operated by the Union Railway Company are as follows:—	
West Cambridge Railroad,	about 3 miles.
Newton Railroad,	<u>3</u> "
	6 miles.

Making a total of nearly 19 miles of connected Horse Railroad.

The equipment used by the Union Railway Company, consists of about 50 cars, 300 horses and other necessary articles, buildings, &c. The cars run about 275 trips per day, a trip being the journey from one terminus to another and back again. The average number of passengers carried over the road in a day is about 8000. The company employs regularly

about 140 persons. The Union Railway Company have been remarkably successful since the opening of the road, and have not only paid their rent, their running expenses, and kept the road in repair, but have also paid to their own stockholders ten per cent. per annum.

THE ROUTE.

[The visitor is supposed to be going toward Cambridge.]

Supposing the visitor to be now seated in one of the cars from Boston, that the bell has been rung, and the car started, we will endeavor to accompany him, and point out objects of interest as they are passed.

DR. LOWELL'S CHURCH.

The street leading from the car station in Bowdoin Square, Boston, to the West Boston Bridge, before referred to, is called Cambridge Street. Just as the car begins to descend the hill, a large open space will be noticed on the right hand side of the street, with a small fountain in its centre. This square is called Lowell Square, and the church beyond, the West Church. Here the Rev. Dr. Lowell formerly preached. The society was formed in 1735, and the present church was erected in 1806, at about which time Dr. Lowell was settled as pastor. In 1837, Rev. Cyrus A. Bartol became colleague with Dr. Lowell, since which time Dr. Lowell has not attended to the active duties of his office.

THE MEDICAL COLLEGE.

At a short distance from the bridge is a small street called North Grove Street, leading from the right hand side of the street, at the end of which may be seen a large brick building, called the Massachusetts Medical College. This institution is properly a branch of Harvard College, the medical students attending here to hear lectures from the various professors. The building will accommodate several hundred students, has a large anatomical museum, and a well-

selected medical library. The proximity of the College to the Massachusetts General Hospital affords students a fine opportunity to witness a great variety of interesting cases. By his will, Dr. John C. Warren ordered that his skeleton, properly prepared, should be presented to the institution, the objects of which he materially promoted during his lifetime. The Medical College is interesting as being the scene of the murder of Dr. George Parkman by Dr. John W. Webster, on the 23d of November, 1849. Dr. Parkman was a gentleman of wealth residing in Boston, who had loaned to Dr. Webster, the professor of chemistry at Harvard College, a sum of money, which he had made repeated attempts to obtain. On the day named above, he called at Dr. Webster's office in the Medical College, and demanded the money. It was refused, and high words passed between the two, when Dr. Webster struck Dr. Parkman with a stick near at hand, and killed him. Dr. Webster then attempted to destroy the body, by burning a part, and throwing the remainder into the college vault. The disappearance of Dr. Parkman caused intense excitement, and efforts were made to find a trace of him, but without success, until the janitor of the college discovered the remains in the vault. Webster was immediately arrested, tried, found guilty, and executed. Before he died, he confessed that he had killed Dr. Parkman. The whole matter, from the disappearance of Dr. Parkman to the execution of Dr. Webster, created the most intense excitement all over the country.

JAIL, AND EYE AND EAR INFIRMARY.

As the car nears the bridge, the visitor will see, on the right, a short distance back from the street, a massive granite building. This is the Boston Jail. The entrance is on a side street, called North Charles Street. This building is two stories high, built upon what is known as the Auburn plan — a prison within a prison. The main building is octagonal in form, with four wings, one from the north, south, east, and west. The lower story of the main building is used as kitchen, bakery, laundry, &c. The upper story is a guard and inspection room. The wings contain the cells. The entire building is strongly and expensively constructed, and is remarkably well adapted to the purposes for which it was intended. Charles Street is the street opposite that on which the jail is situated. On the right

hand side of this street, a short distance from Cambridge Street, may be seen a very neatly constructed building, of brick, called the Massachusetts Eye and Ear Infirmary. This building is under the charge of a charitable association, and is intended for the use of the poor exclusively. No fees are ever charged by the society.

CAMBRIDGE BRIDGE.

The car next approaches the West Boston Bridge, heretofore referred to as having materially contributed to the prosperity of Cambridge. In 1792, certain influential and public-spirited persons of Boston were incorporated, for the purpose of building this bridge from what was then called the Pest House, in Boston, (at some distance east of the present Boston abutment of the bridge,) to what was called Pelham's Island, near Cambridge, with a causeway thence to the Cambridge shore. The work on the causeway was commenced July 15, 1792. The wood work of the bridge was commenced April 8, 1793. The bridge and causeway were opened for passengers November 23, 1793. The bridge was 40 feet wide, and 2845 feet in length. The causeway was 3344 feet long, and the whole cost £23,000, or about \$76,666. The first bridge was built upon pine wood piles, which, going rapidly to decay, were replaced by oaken ones a few years later. By the original act of incorporation, the bridge corporation was granted a toll for seventy years from the opening of the bridge. This right of toll would have expired in 1863, but it was afterwards extended to the year 1879, in consideration of the granting of a charter to the proprietors of Canal Bridge to East Cambridge, the supposition being that the erection of the latter bridge would decrease the receipts on the West Boston Bridge. The proprietors of the bridge continued to take tolls until the year 1846, although for many years previously the payment of the toll was, by the citizens of Cambridge, universally felt to be an onerous charge upon them, and, to a certain extent, was thought to retard the growth of the town. In 1846, the legislature came to the relief of the people, and passed an act authorizing the erection of the Hancock Free Bridge *between* the two bridges. The construction of this bridge, it was seen by the two old corporations, would seriously interfere with their profits, the amount of which, although small at the commencement of their enterprises, had then for many years

been excessive, and almost beyond belief. They therefore both offered to sell their bridges to the new corporation, in accordance with a provision in the charter of the latter. The proposed new free bridge was therefore never erected, but the two old bridges passed into the possession of the new corporation, whose object was to raise, by issue of stock, sufficient to pay for the bridges, then to raise a fund sufficient to pay off that stock with interest, and to keep the two bridges in repair forever; the bridges then to become free avenues for public travel. The amount paid for the bridges was \$135,000, — \$75,000 for the West Boston, and \$60,000 for the Canal Bridge. This was soon paid off; both bridges were substantially rebuilt, the causeway laid out as a public street, about seven hundred and fifty feet of the West Boston Bridge, principally on the Cambridge side, filled up solid, and a fund of \$100,000 raised to keep the bridges in repair. This fund was then passed over to the city of Cambridge, according to law, and will be held by them forever for that purpose. On the 1st of February, 1858, the bridges were declared free, and the event was duly celebrated by the citizens of Cambridge.

MASSACHUSETTS GENERAL HOSPITAL.

As soon as the car reaches the draw of the bridge, the visitor will have a fine opportunity to view the jail again. The white granite building next beyond the jail, and to the left, facing the latter, is the Massachusetts General Hospital. The corner stone of this building was laid July 4, 1818, with great pomp, and the building was completed in September, 1821. The erection of the Hospital originated from a bequest of five thousand dollars, left by a gentleman who died towards the close of the last century, for the purpose of aiding in the erecting of a hospital. Nothing was however done until 1810, when steps were taken towards carrying out the wishes of the testator. In 1811 a large number of gentlemen, interested in the subject, procured an act of incorporation, under the name of the Massachusetts General Hospital. That act granted to the corporation an estate called the Old Province House, in Boston, where the governors of the province formerly resided, and which has since been turned into a negro concert hall. The grant was, however, upon the condition that one hundred thousand dollars additional should be raised by subscription

within ten years. This sum was raised within a few years, soon after which the present building was erected, and an estate in Somerville purchased, for the accommodation of such insane patients whose friends were willing to pay their expenses. The insane asylum is called the McLean Asylum, from one of the largest benefactors of the hospital. The building in Boston has, within a few years, been materially enlarged by the addition of wings.

VIEW FROM THE BRIDGE.

The visitor will now notice the Canal Bridge to East Cambridge, the next bridge to the right when facing Cambridge. This bridge has been before referred to. Bunker Hill Monument, at Charlestown, will be seen towering in the distance, a short distance from which is the State Prison, a granite building, with a cupola, directly beyond one of the circular buildings used as a locomotive engine house. Next, the tall chimney of the New England Glass Company will be seen, and then in East Cambridge, near the end of the Canal Bridge, the county buildings of the county of Middlesex, the Court House, Registry of Deeds, Probate, &c., and in front of them, the House of Correction, Jail, &c.

On the left of the bridge, the polygonal shaped building on the Boston side is an enormous gas-holder, constructed by the Boston Gas Light Company in 1858, for the purpose of storing gas made during the day, for use at night. This is but one of several gas-holders owned by the company in Boston.

The bridge next to the West Boston Bridge on this side, is what is called the Mill Dam, or Western Avenue, leading from Boston to Brookline. This is a solid structure, commenced in 1818, and finished in 1821. It is a mile and a half long, and, in some parts, a hundred feet in width. The opposite shore, between the Mill Dam and the West Boston Bridge, forms parts of the towns of Brookline, Brighton, and Cambridge.

CAMBRIDGEPORT.

There will be found nothing of interest after the bridge has been passed, until the car turns the curve near the Universalist Church, in Cambridgeport.

That part of Cambridge extending from near the church

to within about three quarters of a mile of the College buildings, is what is usually called Cambridgeport. That part of the city immediately beyond the bridge has usually been denominated the "Lower Port." This latter part of the city seemed at one time destined to become an important business place. It was one of the first enterprises after the adoption of the constitution of the United States, "and its successful progress in the outset was in accordance with the prosperity of the country under the impulses given to it by the first administration of the new government." Several large stores were erected there, a tavern was built, "and in a few years quite a handsome village sprang up, in a manner quite novel in that age." Roads, wharves, and canals were constructed at a great expense, to meet the expected trade, the place was made a port of delivery by Congress, plans were drawn of an embryo town, which contained reservations for court building, markets, &c., and every thing seemed to show that Cambridgeport would soon become a thriving place. "But competitors soon arose, in the form of new improvements, which attracted the public mind, and drew away the nourishment that sustained Cambridgeport, and dispersed it among numbers of hungry claimants. West Boston Bridge brought into existence Cambridgeport, and before it had time for any substantial maturity, clouds and darkness portended its fate. South Boston, Canal Bridge, and the Mill Dam followed in rapid succession, all expecting to derive their support from the same source which had cherished the little settlement of Cambridgeport — the trade of the county, and the sale of lands to actual settlers." Then came the embargo, which "palsied the energies of this thrifty village," and "thus ended the first splendid race of competition in the suburbs of Boston."

CITY HALL.

After passing the Universalist Church at the curve, the visitor fairly enters Cambridgeport. The first object of interest is the City Hall, a large brick building (a cut of which we give) at the left, a short distance beyond the church. This structure was erected for the use of the Cambridge Athenaeum, and was, in 1858, sold to the city for a City Hall. Thomas Dowse, formerly well known as a resident of this part of the city, left by will a large sum of money, to be expended by his executors for charitable and



CITY HALL, CAMBRIDGEPORT.

See page 14.

literary purposes. Of this amount, ten thousand dollars were paid to the city in 1858, for the purpose of sustaining a course of public lectures in the large and beautiful hall in the second story of this building. The lower story is used for the public offices. The land on which the building stands was a gift from Edmund T. Dana. The city paid fifteen thousand dollars for the estate and personal property connected therewith, including the Athenaeum Library, Mr. Dana consenting to the transfer, on condition that the city should, for six years, expend three hundred dollars annually toward the improvement of the library.

INMAN HOUSE.

There is no other object of interest to the stranger, after passing the City Hall, and before reaching the Colleges, excepting the Inman House, which is at a little distance beyond the City Hall, and on the right. It is at the corner of Main and Inman Streets, and is a large wooden building, standing far back from the street, with a spacious and beautiful lawn in front. This building was built before the revolutionary war, and was owned by Ralph Inman, a tory, who was unceremoniously dispossessed of his property. The building is remarkable on account of having been the head quarters of General Israel Putnam, while the American army was encamped at Cambridge, during the siege of Boston.

The lofty towers of Gore Hall next appear in sight among the College buildings on the right.

APTHORP'S PALACE.

We will leave Gore Hall for the present to notice a large wooden building standing back from the side of the street opposite that on which Gore Hall appears. This building is to this day called the "Bishop's Palace." It was erected by Mr. Apthorp, a gentleman of wealth, born in Boston, but who had been educated in England. The popular belief was, that he expected the appointment of Bishop of New England from the English government, and intended to make this building his official residence. He was disappointed, however; but the building yet remains, with traces of that former elegance which was the wonder of the good people of Cambridge, at the time of its erection. The British Gen-



GORE HALL (COLLEGE LIBRARY.)

See pages 16 and 18.

eral Burgoyne resided here for some time as a prisoner of war.

HARVARD COLLEGE.

Harvard College has before been referred to in general terms. The visitor can now, if he chooses, leave the car, and enjoy a stroll through the College grounds. The situation of the various buildings, or halls, as they are called, will very readily be ascertained by reference to the accompanying plan.

Gore Hall, before referred to, contains the College library. The building is of rough Quincy granite, and was erected in 1838. It is in the form of a Latin cross, the extreme length being 140 feet externally, and through the transept 81 feet. The interior contains a hall 112 feet long, 35 feet high, with a vaulted ceiling, supported by twenty ribbed columns. The spaces between the columns and side walls are divided into alcoves, above and below a gallery. There are about seventy thousand volumes in the building, a collection of Greek and Oriental manuscripts, and a large collection of coins and medals. This building is named after the Hon. Christopher Gore, who bequeathed one hundred thousand dollars to the College.

The Dane Law School was erected in 1832, with funds contributed by the Hon. Nathan Dane, after whom it is named. This building is one of the most appropriately constructed of all the College buildings.

The long row of brick buildings in Harvard Square, opposite the Law School, is called *Graduates' Hall*. The upper stories are devoted to the use of graduates, and the ground floor is leased for various business purposes. These buildings were erected in the year 1832.

Massachusetts Hall, built in 1720, is the oldest of the College buildings. It is of brick, 100 feet long, and 41 wide, and contains rooms for the use of the students.

University Hall was erected in 1814. The outer walls are composed of Chelmsford granite. This edifice contains the chapel, lecture rooms, &c. Its dimensions are, length 140 feet, width 50 feet, height 42 feet.

Harvard Hall is a large brick building erected in 1766, 108 feet long, 40 feet wide, and 38 feet in height. It was erected at the expense of the State, to replace a building of the same name, which was burned in the winter of 1764-5, while occupied by the General Court, which had removed

PLAN OF THE COLLEGE GROUNDS AND VICINITY.



REFERENCES.

1. Railroad Station.	8. Holden Chapel.
2. Dwelling House, formerly occupied by the President.	9. Stoughton Hall.
3. Boylston Hall.	10. Holworthy Hall
4. Law School.	11. University Hall.
5. Massachusetts Hall.	12. Appleton Chapel.
6. Harvard Hall.	13. Gore Hall.
7. Hollis Hall.	14. Lawrence Scientific School.
	15. Unitarian Church.

The Dotted Lines represent the Horse Railroad.

from Boston on account of the prevalence there of the small pox. The library was contained in the old building, and was destroyed, with the exception of such books as had been loaned. The present building formerly contained the library in the second story, and below had a chapel and lecture room. When the library was removed to Gore Hall, the lower story was remodelled, and now consists of a single room, where the Alumni dine on Commencement. Around it are hung the portraits of the benefactors of the College, many of them works of the first painters of the day. The mineralogical cabinet is above, and is a very fine collection. It contains the most perfect specimen of the skeleton of the mastodon ever discovered. The College bell is upon Harvard Hall.

Hollis Hall contains rooms for the students. It was erected in 1763, and is built of brick. It is 105 feet in length, 44 in breadth, and 37 in height. It was named after the Hollis family, several members of which were very large benefactors of the College.

Holden Chapel was erected in 1744, and is of brick. The funds for its erection were contributed by the widow and daughters of Samuel Holden, a merchant of London, who died a few years before its erection. This building was long used as a chapel, but is now devoted to medical purposes, and contains a large anatomical museum.

Stoughton Hall was built in 1805. It is of brick, and is devoted to the use of the students. It was named after William Stoughton, who was lieutenant governor and chief justice of the province.

Holworthy Hall, named after Sir Matthew Holworthy, a great benefactor of the College, who died in 1678, is also a brick building, erected in 1812, 138 feet long, 34 in breadth, and 37 in height. It is occupied by the students of the senior class.

Boylston Hall was erected in 1857. It is a rough granite building, nearly in front of Gore Hall. It contains the lecture rooms of the professors of chemistry and comparative anatomy, with a laboratory and museum. Near Boylston Hall is the building, still owned by the college, and formerly occupied by the presidents. It was built in 1726.

The *Appleton Chapel* is a large freestone building, erected in 1858, from funds bequeathed by the Hon. Samuel Appleton.

Divinity Hall is very pleasantly located on Divinity Hall

Avenue, leading from Kirkland Street. It was erected in 1826, for the use of the divinity students. It is a brick building.

The *Lawrence Scientific School* stands on Kirkland Street. This is an uncommonly handsome brick building, devoted to the purposes of the Scientific School, founded by Abbott Lawrence, in 1848. In this school, young men, whether they have or have not received a classical education, can be taught the various scientific branches.

The *Observatory* is on an eminence at the left. It contains one of the best refracting telescopes in the world, which has contributed materially to many important discoveries in the solar system. The instrument was purchased with funds contributed by various wealthy gentlemen of Boston and vicinity. The building also contains all the instruments necessary for examinations of the stars, and for magnetic and meteorological purposes.

There is, at a short distance from the College buildings, on Linnaean Street, a Botanical Garden, seven acres in extent, under the charge of the professor of botany. This garden, first established in 1807, is laid out in an ornamental style, and is well furnished with an interesting collection of native and foreign trees, shrubs, and plants.

The government of the College is vested in a corporation, consisting of the president, treasurer, and five fellows, a board of overseers composed of the president of the college, the governor and lieutenant governor of the state, the members of the state executive council, and the senate, together with the speaker of the house of representatives, and thirty other gentlemen, (fifteen clergymen resident in Boston and vicinity, and fifteen laymen,) elected by the legislature. The faculty of instruction, embracing the professional and scientific schools, consists of the president, twenty-eight professors, five tutors, and several teachers. The degree of bachelor of arts is conferred at the close of a course of four years' study. The term of study in the Divinity School is three years, and in the Law School three years. The medical lectures are delivered in the Medical College in Boston.

Harvard College, as has been remarked, is the most richly endowed of all the colleges in the country. It received many benefactions from wealthy persons in England before the revolution, and both before and since that time, has received large sums from the state and private individuals. Recent contributions have been almost altogether from private citizens.

The church in the square opposite the railroad station is that of the Old Cambridge Baptist society. The church on the left, opposite the College buildings, is the Unitarian Church, in which the exercises are held on Commencement Day. Several of the Presidents of the College were buried in the graveyard adjoining this church. The wooden building with a circular end, near the Baptist Church, at the left, belongs to the College, and is used for a music hall.

Nearly opposite the college buildings is the Common, near the north-westerly corner of which is the famous Washington Elm. Beneath this tree General Washington first drew his sword as commander-in-chief of the American army, on the morning of July 3, 1775.

BRATTLE HOUSE.

The visitor should now reënter the cars, and proceed on the road to Mount Auburn. The Brattle House will soon be passed. This building was erected for a hotel, but the speculation proved a disastrous one to the originators, and the building was afterwards sold to the College authorities, and is now principally occupied by the law students.

MR. LONGFELLOW'S RESIDENCE.

Some very beautiful residences will now be passed, on both sides of the road, which will attract the attention of the visitor. On the right will be seen a large wooden house, painted yellow, with white, ornamental columns. This building is supposed to have been erected by Colonel John Vassal, who died in 1747. It fell by descent to his son John, who was a noted royalist. It then became the headquarters of General Washington, during the siege of Boston. It was afterwards owned by Thomas Tracy, Joseph Lee, and Andrew Craigie, after whom it was called the Craigie House, and is now owned by Henry Wadsworth Longfellow, the poet. The room upon the lower floor, at the right of the door, was occupied as a study by General Washington, and is now used for the same purpose by Mr. Longfellow. The room over it was occupied by the general as a sleeping room. The room in the rear of the study was occupied by the aids-de-camp, and is now used as a library room. The poet's own lines refer, on several occasions, to the associations connected with the Craigie House. In his "Lines to a Child," it is thus referred to : —



MR. LONGFELLOW'S RESIDENCE.

See page 22.

“Once, ah, once, within these walls,
One whom memory oft recalls,
The Father of his Country, dwelt,
And yonder meadows broad and damp,
The fires of the besieging camp
Encircled with a burning belt.
Up and down these echoing stairs,
Heavy with the weight of cares,
Sounded his majestic tread;
Yes, within this very room,
Sat he in those hours of gloom,
Weary both in heart and head.”

RIEDESEL HOUSE.

At a short distance above Mr. Longfellow’s residence, at the corner of Sparks Street, may be seen the house in which the Brunswick general, Baron Riedesel, and his family were quartered, during the stay of the captive army of Burgoyne in the vicinity of Boston. This house may be recognized by the large number of beautiful linden trees around it. On a pane of one of the windows may still be seen the name of the baroness, supposed to have been engraved thereon by herself, with the diamond of her ring. The house is now occupied by John Brewster, Esq.

DR. LOWELL’S RESIDENCE.

At the south-west corner of Elmwood Avenue is the estate of the Rev. Dr. Lowell. The house, almost entirely concealed from view by trees, was erected by the famous Andrew Oliver, the stamp commissioner, who was hung in effigy by the people of Boston in 1765, and whose stamp office, or rather a building supposed to be intended for a stamp office, was destroyed by a mob. Oliver was at his house in Cambridge at the time, and was waited upon by the mob, but they departed without doing him any injury. Oliver being a refugee, the estate was confiscated, and while the American army was quartered at Cambridge in 1775, the house was used as a hospital. Several soldiers must have been buried near the house, for when Mount Auburn Street was graded, a few years since, a large number of skeletons was found that had evidently been in graves. The estate was afterwards owned by Elbridge Gerry, a signer of the Declaration of Independence, a governor of Massachusetts, and, the time of his death, Vice President of the United States.

MOUNT AUBURN CEMETERY.

In the year 1831, the Massachusetts Horticultural Society, of which Joseph Story, the late eminent jurist, was president, obtained from the legislature of the state an act authorizing them "to dedicate and appropriate" any part of the real estate then owned or to be afterwards purchased by them, "as and for a rural cemetery or burying ground." The ground selected for the purpose is the present Cemetery, enlarged by successive purchases to 126½ acres. It was named, from its principal eminence, Mount Auburn, which is one hundred and twenty-five feet above the level of Charles River. A tower, sixty feet high, has since been erected on this mount, from the top of which can be obtained one of the finest prospects in the environs of Boston. The grounds were consecrated on the 24th of September, 1831. A temporary amphitheatre was erected in a part of the grounds called "Consecration Dell," a deep, picturesque valley, with a platform for the speakers at the bottom. The services consisted of instrumental music; an introductory prayer, by the Rev. Henry Ware, Jr.; an original hymn, by the Rev. John Pierpont, sung by the audience; an address, by Judge Story; and a concluding prayer, by Mr. Pierpont. The following is the hymn written by the latter:—

"To thee, O God, in humble trust,
Our hearts their cheerful incense burn,
For this thy word, 'Thou art of dust,'
And unto dust shalt thou return.

"And what were life, life's work all done,
The hopes, joys, loves, that cling to clay?
All, all departed, one by one,
And yet life's load borne on for aye!

"Decay! decay! 'tis stamped on all;
All bloom in flower and flesh shall fade;
Ye whispering trees, when ye shall fall,
Be our long sleep beneath your shade!

"Here to thy bosom, Mother Earth,
Take back in peace what thou hast given,
And all that is of heavenly birth,
O God, in peace recall to heaven."

A writer in a magazine published at that time thus describes the scene at the consecration :—

“ An unclouded sun, and an atmosphere purified by the showers of the preceding night, combined to make the day one of the most beautiful ever experienced at that delightful season of the year. The perfect silence of the multitude enabled the several speakers to be heard with perfect distinctness at the remotest part of the amphitheatre. The effect produced by the music of the thousand voices which united in the hymn, as it swelled in chastened melody from the bottom and sides of the glen, and, like the spirit of devotion, found an echo in every heart, and pervaded the whole scene, we cannot attempt to describe. It is believed that in the course of a few years, when the hand of Taste shall have passed over the luxuriance of Nature, we may challenge the rivalry of the world to produce another such abiding place for the spirit of beauty. It has now become holy ground, — a village of the quick and the silent, where Nature throws an air of cheerfulness over the labors of Death. To what better place can we go with the musing of sadness, or for the indulgence of grief? where to cool the burning brow of ambition, or relieve the swelling heart of disappointment? We can find no better spot for the rambles of curiosity, health, or pleasure; none sweeter, for the whispers of affection among the loving; none holier, for the last rest of our kindred.

“ If there be any wisdom to be gathered among the tombs, any useful though hard lessons to be learned there, is it profitable to place cemeteries where they will seldom be entered by either the thoughtless, the reflecting, the gay, or the grave? Who would richly endow a school, and place it where a pupil would seldom come? A tomb is, it has been said, a monument on the limits of both worlds; it is a tower on the narrow isthmus that separates life from death, and time from eternity; and standing upon it, we look back with double regret on the misprized and misspent past, and renew our failing resolutions for the dark and boundless future. ‘ Shadows, clouds, and darkness rest upon it; ’ it is but natural to strive after more perfection, and to feel the better hopes of hereafter, when surrounded by the graves of good men who have gone before.

‘ Tully was not so eloquent as thou,
Thou nameless pillar with the broken base.’

Mount Auburn, too, will have its own persuasive eloquence.”

In memory of the day of consecration, the following stanzas were written soon after by Charles Sprague, Esq. : —

“ *There was a garden, and in the garden a new sepulchre.*”

“ What myriads throng, in proud array,
With songs of joy and flags unfurled,
To consecrate the glorious day
That gave a nation to the world !

“ We raise no shout, no trumpet sound,
No banner to the breeze we spread ;
Children of clay ! bend humbly round ;
We plant a city to the dead.

“ For man a garden rose in bloom,
When yon glad sun began to burn ;
He fell, and heard the awful doom, —
‘ Of dust thou art ; to dust return ! ’

“ But HE in whose pure faith we come,
Who in a gloomier garden lay,
Assured us of a brighter home,
And rose, and led the glorious way.

“ HIS word we trust ! When life shall end,
Here be our long, long slumber passed ;
To the first garden’s doom we bend,
And bless the promise of the last.”

The Massachusetts Horticultural Society were proprietors of the Cemetery grounds until the incorporation of the “ Proprietors of the Cemetery of Mount Auburn.” in the year 1835, when all the rights of the former society to the premises were transferred to the present proprietors. By the act of incorporation, every person owning a lot in the Cemetery, containing three hundred square feet, is a member of the corporation. Meetings of the proprietors are held annually, for choice of officers for the management of the funds, and care of the grounds. The affairs of the corporation are at present managed by a board of twelve trustees, a treasurer, secretary, superintendent, and gate keeper.

The present price of ordinary lots in the Cemetery is at the rate of fifty cents per square foot. The lots usually contain about three hundred square feet. Choice lots are held at advanced prices.

The funds received from the sales of lots are devoted to the care of the grounds, to beautify and adorn the Cem-

etary, and to form a reserve fund, which shall accumulate, and the interest of which shall be used at some future time, when the wants of the corporation require it, for the payment of its expenses. Proprietors, it is expected, will keep their own lots in order, and the fences and monuments in repair, but the corporation will receive from any proprietor a sum of money to be agreed upon, and will give a guarantee that the lot or lots of such proprietor shall be kept in perpetual repair. To every proprietor is given a ticket entitling him and his household to drive with a carriage into the grounds. These tickets are not transferable. Strangers can obtain special tickets to allow them to drive into the Cemetery with a carriage, by applying to one of the officers of the corporation. The Cemetery gates are open from sunrise to sunset every day, excepting Sundays and holidays, for the free admission of the public on foot. No one but a proprietor, or person bearing a ticket of admission, will be allowed to enter the Cemetery with a vehicle. The Cemetery gates are closed on Sundays and holidays to the public, but a proprietor can obtain admission on presenting his ticket. Relatives or near friends of persons interred within the Cemetery can also obtain admittance on Sundays or holidays, on presenting a ticket, to be obtained of one of the officers of the corporation.

Certain regulations have been adopted by the trustees, to be observed by visitors to the Cemetery, which may be read at length posted in various places within the grounds.

Before the visitor enters the Cemetery, the gateway will naturally attract his attention. This gateway was built of solid Quincy granite; the design was taken from the entrance to an Egyptian temple. It bears the following inscription: —

THEN SHALL THE DUST RETURN TO THE EARTH AS IT WAS:
AND THE SPIRIT SHALL RETURN UNTO GOD WHO GAVE IT.
Eccles. xii. 7.

The visitor is now supposed to enter the Cemetery.

“ With thy rude ploughshare, Death, turn up the sod,
And spread the furrow for the seed we sow;
This is the field and Acre of our God,
This is the place where human harvests grow.”

On the interior of the gateway is inscribed —

MOUNT AUBURN, CONSECRATED SEPTEMBER 24, 1831.

We propose now to lay out a ROUTE through the Cemetery, by following which the visitor will be enabled to view the most prominent and interesting monuments, and to visit the most attractive points in the grounds. By following this route, there will be fine opportunities to view the Spurzheim, Bowditch, C. J. F. Binney, Magoun, Knight, Richardson, Appleton, Amos Binney, Kirkland, Ossoli, Thayer, Ashmun, Appleton, Murray, Hannah Adams, Whiting, Buckingham, Story, Webster, Winchester, Bigelow, Perkins, Tisdale and Hewins, Story, Allen, Lawrence, and many other monuments and lots that attract notice, not only from the associations connected with the names they bear, but also on account of the refined taste exhibited in the designs, and the beauty displayed in the execution. The route, as here laid down, shows the visitor to the Chapel, the Tower, to Harvard Hill, the burying place of persons connected with the College; it shows them the way to Juniper, Cedar, and Pine Hills, and also to Central Square, and leads them directly, not only to the borders of Meadow, Forest, and Garden Ponds, but also to the celebrated Consecration Dell, where the ceremonies of consecration were performed, September 24, 1831. As we pass along this route, we shall notice the more prominent monuments and lots, and when possible, without exceeding our limits, shall give the inscriptions on the most interesting monuments, in full. We shall not, however, enter upon any architectural descriptions of the various monuments, nor indulge in any remarks concerning the want of good taste that may *seem* to have been exhibited in the arrangement of any of the lots, the designs of any of the various memorials, or in the selection of some of the inscriptions. Want of space will forbid the one, and our own sense of propriety the other. Our object is not to describe Mount Auburn as any one thinks it *should be*, but to lead the visitor through the most interesting portions of the Cemetery, to call the attention to every thing on the route worthy of observation, and thus enable him to view Mount Auburn *as it is* — as Nature, Art, and Affection have made it.

For those visitors who do not desire to accompany us in our description of the grounds, but only wish to avail themselves of our proposed route, we have prepared the following condensed directions, which are the same as those to be given in succeeding pages with the descriptions.

Visitors who desire to see the grounds and monuments from the best possible points of view, should follow strictly the Directions.

Central Avenue, it should be remembered, is the principal avenue in the Cemetery, and leads *directly* to the Gate. The route crosses Central Avenue several times. Visitors, therefore, who do not desire to go through the entire route, can, after having passed over a portion of the route, and again reached Central Avenue, return directly to the Gate.

DIRECTIONS.

Wherever the Directions do not appear to be perfectly distinct, a reference to the Plan will put the visitor right. The route is marked very distinctly upon the Plan.

1. Pass through Central Avenue, and turn to the right into Chapel Avenue.
2. Pass through Chapel Avenue to the Chapel.
3. Enter the Chapel, and, after having left it, continue on in the same path as before, and turn to the right into Pine Avenue.
4. Pass through Pine Avenue, and turn to the left into Yarrow Path, passing around the Homer lot, No. 1321.
5. Pass through Yarrow Path, and turn to the right into Fir Avenue.
6. Pass through Fir Avenue a short distance, and turn to the left into Elm Avenue.
7. Pass through Elm Avenue, and turn to the left into Mistletoe Path.
8. Pass through Mistletoe Path, and turn to the left into Greenbrier Path — the first path on the left.
9. Pass through Greenbrier Path, and turn to the right into Fir Avenue.
10. Pass through Fir Avenue, turn to the left into Heliotrope Path, view the Gardner monument on the left, and then return to Fir Avenue.
11. Pass through Fir Avenue, and turn to the left into Columbine Path.
12. Pass through Columbine Path, examine the Binney and Thayer monuments on the right, then pass between the two lots, and turn to the right into Heath Path.
13. Pass through Heath Path, and turn to the left again into Fir Avenue.

14. Pass through Fir Avenue, and turn to the left into Spruce Avenue.

15. Pass through Spruce Avenue as far as Heliotrope Path, there examine the Allen monument, then return, and turn to the left into Eglantine Path.

16. Pass through Eglantine Path, then turn to the left, pass between the Pierce lot, No. 991, and the Bagley lot, No. 1539, and turn to the right into Cypress Avenue.

17. Pass through Cypress Avenue until the St. James public lot, No. 82, is reached; pass through the path nearly opposite the centre of the front of that lot, and then turn to the left into Hibiscus Path, the second path on the left.

18. Pass through Hibiscus Path, and turn to the right into Cypress Avenue.

19. Pass through Cypress Avenue, and turn to the right into Central Avenue.

20. Pass through Central Avenue, turn to the left, pass through the narrow path, upon which the Gray and Prince tombs front, and then turn to the right into Geranium Path.

21. Pass through Geranium Path, and turn to the right into Beech Avenue.

22. Pass through Beech Avenue toward Central Square; go around the square, to the left; pass between the Knight lot, No. 662, on the right, and the Smith lot, No. 48, on the left; pass in front of the Murray monument, No. 587, and through a narrow path at the right, passing near the Dana lot, No. 1373; then turn to the left into Walnut Avenue.

23. Pass through Walnut Avenue, turn to the right, and pass around the Field lot, No. 169, into Pyrola Path.

24. Pass through Pyrola Path; turn to the left, and pass around the Dehon lot, No. 1337, into Bellwort Path; then cross over again in the same way into Trefoil Path, the next path beyond, and then turn to the left.

25. Pass through Trefoil Path a short distance, and then turn into Tulip Path, the first path on the right.

26. Pass through Tulip Path, and turn to the right into Walnut Avenue.

27. Pass through Walnut Avenue, and turn to the left into Mountain Avenue, to the Tower.

28. After having ascended to the top of the Tower, descend and go around the structure, and turn into Hazel Path near two large granite obelisks on the Fuller lot.

29. Pass through Hazel Path, passing the Farnum tomb,

No. 184, on the left, then turn to the right, and pass across Harvard Hill; pass the Kirkland monument and the Ashmun monument. After viewing the latter, keep to the left, and descend the hill; pass in front of the Fuller tomb, on Woodbine Path; then ascend Cedar Hill, and pass alongside of the Appleton monument, a beautiful white marble temple, of which we give a cut, and from near which Consecration Dell may be seen at the left; then continue almost in a straight line, slightly inclined to the right, however, and descend the hill and enter Lily Path.

30. Pass through Lily Path, and turn to the right into Hemlock Path, the first path on the right.

31. Pass through Hemlock Path, and turn to the left into Willow Avenue, the second path on the left.

32. Pass through Willow Avenue, and turn to the left into Narcissus Path.

33. Pass through Narcissus Path, on the left side of Forest Pond, and then, keeping to the right, turn into Alder Path.

34. Pass through Alder Path, turn to the right into Locust Avenue, and again to the right into Beech Avenue.

35. Pass through Beech Avenue, and turn to the right into Linden Path.

36. Pass through Linden Path, and then continue on, almost in a straight line into Catalpa Path.

37. Pass through Catalpa Path, and then continue on, keeping to the left into Indian Ridge Path.

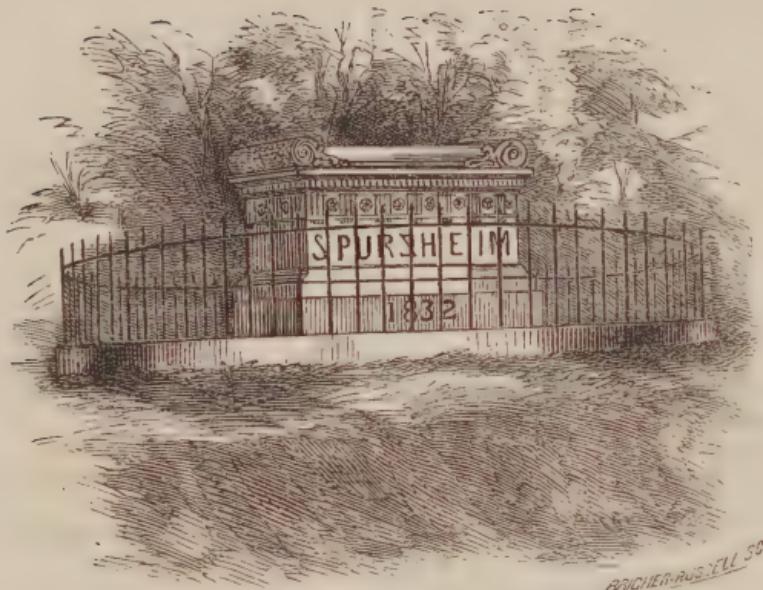
38. Pass through Indian Ridge Path, which terminates in Central Avenue.

39. Pass through Central Avenue to the Gate.

THE ROUTE IN THE CEMETERY.

CENTRAL AVENUE.

Pass down Central Avenue. The first monument seen is that of Gaspar Spurzheim, the celebrated phrenologist, born Dec. 31, 1775, died in Boston, Nov. 10, 1832, aged 57. This monument is of white marble, is on an eminence at the left, and will readily attract the visitor's attention. It is beautifully designed and executed, and is inclosed with an ornamented circular railing. This was one of the earliest erected monuments in the Cemetery.



SPURZHEIM MONUMENT.

See page 32.

BUCHER-RUSSELL 53

The Goddard monument on the right will next attract attention, and then that erected to the memory of Gedney King, beyond. The Willis lot on the left contains a monument of a very neat and appropriate design, the lot being inclosed by an iron fence, also of a very appropriate design. The lot of George H. Jones on the right will be particularly noticed as containing, at the side of the large monument, two smaller figures, male and female. Under the latter is the word *NOT*, and under the other *SEPARATED*. The Goddard monument at the right will next be noticed. This is a neatly ornamented column, with an urn at the top, encircled with a wreath of flowers. *Turn to the right, and pass into Chapel Avenue.*

CHAPEL AVENUE.

At the visitor's left hand will be seen the celebrated bronze statue of Dr. Nathaniel Bowditch. This statue represents Dr. Bowditch calmly seated with a globe and quadrant at his feet, his right arm resting upon a book. The statue was designed by Ball Hughes, and was cast in Boston at the foundery of Messrs. Gooding and Gavett. It was the first full length bronze statue ever cast in this country, the Franklin statue in front of the City Hall, Boston, being the second.

Dr. Bowditch is known as the author of the "American Practical Navigator," the translator of the first four volumes of "Méchanique Célesté," and as author of various other scientific communications, memoirs, &c. A memoir of his life has been published, and to it we refer those who desire to gain further information concerning one whose "name," as Mr. Quincy, in his History of Harvard University, says, "became, before his death, identified with the loftiest branches of science, and united indissolubly with those of Newton and La Place." Dr. Bowditch was born in Salem, Mass., March 26, 1773, and died in Boston March 6, 1838.

The statue was erected over the tomb of Dr. Bowditch in 1847. When it was on its way to the Cemetery, it was carried, at the hour of high 'Change, to State Street, Boston, where it remained for some time, gazed upon by many who had known the living subject. The incident called forth the following anonymous lines published in one of our papers of the day:—



BRONZE STATUE OF DR. NATHANIEL BOWDITCH.

See pages 34 and 36

THE BRONZE STATUE.

Friends and neighbors, cease your traffic ! What is this comes passing near,

Heavy, o'er the groaning pavement, moving slowly like a bier ?

Lo ! it seems the sculptured semblance of an old and reverend man :

Bid them stop a while before us ; let us all the features scan.

Well we knew him — yes ! we knew him ; — see his high and massive brow !

But how solemn looks he sitting ! meditating seems he now.

Yes, those firm and solemn features — fall the night and rise the morn — Shall be seen by mortal vision when a thousand years are gone.

Tell us thou how runs his story, while we contemplate its end ;

Thou whose hoary head bespeaks thee friend and comrade of our friend.

“ Child of this our great Republic, brother of the toiling poor,

Slight assistance gained his labors from the Wealthy’s golden store.

But his reasoning tracked the mazes where abstrusest science dwelt ;

Early he, an earnest pilgrim, at the feet of Knowledge knelt.

Then we saw him, as a seaman, gain and learning seek to reap ;

Thinking, as he ploughed the ocean ; studying, on the roaring deep.

Unsought honors beckoned to him, foreign lands proclaimed his worth,

And they named the learned sailor ‘mongst the honored ones of earth.

Many tongues he spake and studied ; gauged the fiery meteor’s mass ;

And expounded to the people where the blazing comets pass.

Fresher wreaths he gave his country ; not the warrior’s bloody bays,

But the glory which the century to the ‘ man of uses ’ pays.

Failings had he — he was mortal ; friends, he numbered many a one ;

Turn your eyes upon the statue, for my tale is nearly done.

Full of years, he closed his eyelids, softly drew his dying breath,

And the flags of many nations waved at half-mast on his death.”

Sits the form like Archimedes, in his closet as he staid,

Solving earnestly his problem, heedless of the Roman blade.

Messenger to unknown futures, reflex of our age and clime,

Leader of a stately phalanx, lengthening down the road of time ;

Rising now there comes before me visions of the glorious day,

When the veil that blinds the people, rent in rags, shall float away.

O, my nation ! free and fearless, may thy future glory be

To count amongst thy sons of labor many millions such as he.

* * * * * * *

Place the statue on the hillock, where we laid his bones, alas !

Leave it there until he rises. Back ! and let the statue pass.

In the rear of the Bowditch statue may be seen a broken column erected on the Coleman lot, with the hour-glass and other emblems sculptured upon it.

Behind the Coleman monument there is a marble cenotaph, erected by the officers of the United States Exploring Expedition to the memory of departed comrades. It bears the following inscription : —

To the memory of Lieutenant Joseph A. Underwood and Midshipman Wilkes Henry, U. S. N. To the memory of Passed Midshipmen Jas. W. E. Reid and Frederick A. Bacon, U. S. N. This cenotaph is erected by their associates, the officers and scientific corps of the U. S. Exploring Expedition. Lieutenant Underwood and Midshipman Henry fell by the hands of savages, while promoting the cause of science and philanthropy, at Malolo, one of the Fiji Group of Islands, July 24, 1840. Passed Midshipmen Reid and Bacon were lost at sea, off Cape Horn, May, 1839.



DR. SHARP'S MONUMENT

See Page 38.

At the right of the Bowditch statue the lot of Messrs. Little and Brown will be noticed. This lot attracts attention from the peculiar appropriateness of the design of its two freestone Gothic monuments, and the care that is evidently bestowed upon the lot itself. Every thing about it looks neat and in good taste, and devoid of any attempt at display. The original owners of this lot were partners in the well-known publishing house of Little, Brown & Co., of Boston. The remains of Mr. Brown rest near the monument bearing his name. Simple headstones mark the place of burial of members of the two families.

The monument erected to the memory of Dr. Sharp, late pastor of the Baptist Church in Charles Street, will next be seen upon the left side of the avenue. It is an exceedingly ornate structure, and attracts considerable attention from the peculiarity of its design. It bears the following inscription :—

To the Rev. Daniel Sharp, D. D.; born in Huddersfield, Yorkshire, England, Dec. 25, 1783; died at Stoneleigh, near Baltimore, Maryland, June 23, 1853, in the seventieth year of his age.

On the reverse side is the following :—

To the Rev. Daniel Sharp, D. D., Pastor of the Charles Street Baptist Church and Society, Boston, from April 29, 1812, to June 23, 1853. The love and veneration of his people, and the wide-felt respect with which he was honored beyond the circle of his official labors, have prompted the erection of this monument.

The Lawrence inclosure on the left is, to every visitor, one of the most attractive in the Cemetery. There are six ordinary-sized lots inclosed within the railing, each of which is owned by one of the members of this well-known family of Boston merchants. The tall marble column upon a massive marble pedestal on the lot at the left is to the memory of

Abbott Lawrence, born at Groton, Massachusetts, Dec. 16, 1792; died at Boston, August 18, 1855.

The column is surmounted by an urn partially covered with drapery. This monument was designed and executed by Joseph Carew. On one of the rear lots is a tablet

In memory of Amos Lawrence, who was born in Groton, April 22, 1786; died in Boston, Dec. 31, 1852.

Servant of God, well done;
Rest from thy loved employ;
The battle fought, the victory won,
Enter thy Master's joy.

The voice at midnight came;
He started up to hear;



LAWRENCE MONUMENT.

See page 38.

A mortal arrow pierced his frame ;
He fell — but felt no fear.

There is also a monument within the inclosure

To the memory of William Lawrence ; born in Groton, Sept. 7, 1783 ; died in Boston, Oct. 14, 1848. The memory of the just is blessed.

There are in the inclosure several smaller tablets to the memory of other members of the family.

THE CHAPEL.

The visitor will shortly reach the Chapel. This edifice is of granite, and of a Gothic design. It was erected for the purpose of affording a suitable place for funeral services, and for the reception of statues and other pieces of delicate sculpture unfit to bear exposure to the air of our variable climate. There are at present two statues of marble in the building ; one of Joseph Story, the late eminent jurist, and first President of the Proprietors of Mount Auburn, executed by his son, and the other of John Winthrop, first Governor of Massachusetts, executed by Richard Greenough. Both of these statues are in a sitting posture. Two other statues are to be added hereafter ; one of John Adams, second President of the United States, and the other of James Otis, the American patriot. This Chapel is the second erected upon the spot. The first was built in 1848, but after having been erected a few months, began to show signs of decay. The atmosphere acted upon the stone of the outer walls, and rapidly decomposed and stained it, owing to the fact that it contained iron. It soon became necessary to remove the structure ; this was done, and the present building was erected in its place. The new Chapel is very nearly a copy of the old one. Opposite to the entrance to the Chapel there is a beautiful ornamental lot belonging to the corporation, which is kept in most excellent order.

After having left the Chapel, continue on in the same path as before, and turn to the right into Pine Avenue.

PINE AVENUE.

On the left is the Shaw lot, containing a very appropriate freestone temple, on which is inscribed, —

Robert Gould Shaw. 1843.

There is a white marble slab in front of the temple, beautifully sculptured in relief. Next to the Shaw lot is the Trull lot, with an appropriate marble monument to the memory of

Mary Trull, died June 10, 1856, aged 70 years.



THE CHAPEL.

On the right are three very tall columns — W. H. Delano and W. F. Whitney, both of granite, and H. T. Rice, of marble. These are inclosed in a triple lot, and are exceedingly appropriate, but plain, and attract considerable attention. On the left are monuments on the Thayer, Viles, and Dodd lots, and on the right a monument of marble, with a female figure resting on an urn, inscribed, —

My Husband ;

erected to the memory of Charles Valentine.

Died Jan. 10, 1850, aged 52 years, 10 months.

This life's a dream ; an empty show ;
But the bright world to which I go
Hath joys substantial and sincere ;
When shall I wake and find me there ?

On the left is the Wetherell lot, and behind it a most beautiful granite obelisk, erected by Thomas Dowse to the memory of Franklin, and bearing the following upon its front : —

To the memory of Benjamin Franklin, the Printer, the Philosopher, the Statesman, the Patriot, who by his wisdom blessed his country and his age, and bequeathed to the world an illustrious example of industry, integrity, and self-culture. Born in Boston, MDCCVI. ; died in Philadelphia, MDCCXC.

The lot upon which the Franklin monument stands is on Gentian Path, and immediately in front of that monument is one of similar construction, but smaller, erected by Mr. Dowse over his own tomb. Mr. Dowse was a leather-dresser, and had his place of business in Cambridgeport. By his own exertions he accumulated a large fortune. He was of a literary turn of mind, and formed during his lifetime a most valuable library of standard and rare works, which, a short time before his death, he presented to the Massachusetts Historical Society. This collection is now known by the donor's name. He left by will a large sum of money to be distributed by his executors for such charitable or literary purposes as they might deem expedient. Of this sum ten thousand dollars were presented to the city of Cambridge, the income of which is to support a course of public lectures in the City Hall. Mr. Dowse was born Dec. 28, 1772, and died Nov. 4, 1856.

Marble monuments on the Dorr and Harris lots, at the right, will be noticed, and next beyond them, on the same side, a most beautifully-sculptured marble on the lot of Levi Brigham. At the left, on the corner of Spruce Avenue, is a monument on the Dillaway lot. This monument always at-



THE STORY STATUE.

See page 40.

tracts attention ; it is exceedingly appropriate in design, and is most beautifully executed. On the left is the marble monument on the Adams lot, recently erected by Alvin Adams. It is of pure white marble, exceedingly rich in design and beautiful in execution. On the corner of Pine and Yarrow Paths is the Homer lot, with a large freestone monument, in form like a sarcophagus, —

In memory of George Joy Homer, a citizen of Boston, who was born Jan. 4, 1782, and died June 7, 1843, — an intelligent and upright merchant, a friend and benefactor of the poor, a guide and consoler of the erring, tender and true in all the relations of domestic life, a devout and sincere Christian, — this monument is erected, to commemorate his virtues, by many friends.

On the right, opposite the Homer lot, is a very neat and appropriate monument, erected to the memory of Sumner Hudson.

Turn to the left, passing around the Homer lot, into Yarrow Path.

. YARROW PATH.

A small marble monument on the right is to the memory of Thomas Green Fessenden, well known to a former generation as a writer on agricultural and kindred subjects, and for many years editor of the New England Farmer. He died Nov. 11, 1837. This monument was erected by the Massachusetts Society for Promoting Agriculture. There is a small marble column on the Buck lot at the left. Marble monuments on the Winsor and Turner lots, at the left, are noticeable. Each of these monuments is in the form of a sarcophagus. In the rear of these lots may be seen a lot with a very singular granite inclosure, the property of Messrs. Chaplin and Dexter, designed by the latter. On the Robinson lot at the left there is a small figure of a kneeling child, and another of a sleeping infant. On the right is a marble monument to the memory of Edward Dillingham Bangs, for many years Secretary of the Commonwealth; and in the same inclosure is another to the memory of George P. Bangs, a well-known Boston merchant. On the Whipple lot at the right is a marble bearing this inscription : —

We have eternity for Love's communion.

The Whitney lot, on the left, is very appropriately arranged. The sculpture of Little Emily in the Binney lot, at the right, generally attracts considerable attention. It is a fine specimen of art.



MONUMENT ON THE LOT OF ALVIN ADAMS.

See page 44.

Shed not for her the bitter tear,
 Nor give the heart to vain regret ;
 'Tis but the casket that lies here,
 The gem that filled it sparkles yet.

The Dana monument, of granite, may be seen at the right, and also the Kendrick monument, of marble, surmounted by a cross.

Turn to the right, and pass into Fir Avenue.

While standing in Fir Avenue, the Magoun monument, one of the most beautiful in the grounds, will be noticed at the left ; a large pedestal of marble, with two weeping female figures, one bending over the other, sculptured above it.

A household's tomb, to Faith how dear !
 A part have gone ; part linger here ;
 United all in love and hope,
 One household still !
 Together we shall sleep,
 Together may we rise,
 And sing our morning hymn,
 One household still !

Leave the Magoun monument on the left, pass on through Fir Avenue, and turn to the left into Elm Avenue.

ELM AVENUE.

On the left is a small marble monument on the Sargent lot. At a short distance to the right will be seen the Norcross lot, upon which is a beautiful marble column and pedestal, surmounted by an urn, to the memory of

Otis Norcross, died Nov. 22, 1847, aged 42. He loved his fellow-men. Never mortal left this lower earth better prepared to pass death's scrutiny. Samuel D. Norcross died Dec. 21, 1839, aged 21. An affectionate son and brother, and true friend. Sleep ! thou who wast weary with the march of life ! Sleep on !

Return to Elm Avenue, and view the Stedman monument on the right, and the Knight monument on the same side of the avenue.

Wm. H. Knight, born in England. Elizabeth S. Knight, born in Framingham, May 22, 1794 ; died in Boston, Sept. 10, 1852, in the hope of eternal life. "One Lord, one Faith, one Baptism." "God is love." "Thy loving kindness is better than life." "In Thy presence is fulness of joy." "At Thy right hand are pleasures forevermore."

On the left are the marble monuments on the lots of J. Stedman, Solomon Piper, and Henry A. Reed. That on the latter is inscribed, —

Henry A. Reed, died May 20, 1852.

No more to suffer, but for aye to be
 In God's eternal sunshine, blest and free.



MAGOUN MONUMENT.

See page 46.

Turn to the left into Mistletoe Path; after passing through which, turn to the left into Greenbrier Path, the first path on the left. Pass through Greenbrier Path, and turn to the right into Fir Avenue.

FIR AVENUE.

The visitor will now pass the Boynton lot on the right, the Jones lot on the left, the Magoun monument again, on the right, and reach the Shaw lot on the same side. There is in this lot a granite obelisk with base, at the top of which is sculptured a hand pointing upwards.

Boast not thyself of to-morrow.

This is the state of man: to-day he puts forth the tender leaves of hope, to-morrow blossoms; the third day comes a frost, a killing frost, and (—) nips his root.

A beautiful marble column in the Chamberlin lot at the right will be noticed as very appropriate. There is also a small marble monument in the Harris lot at the left.

Turn into Heliotrope Path on the left, examine the Gardner monument, and then return to Fir Avenue.

The Gardner lot contains Mr. Dexter's sculpture of Little Frank, in marble, beneath a freestone temple. On returning to Fir Avenue, the Reed lot will be passed at the right, and on the left will be seen a slab of marble, erected to the memory of Lucius Bolles, D. D., with the Bible, belt, and crown.

Girt about with truth. Born at Ashford, Conn., Sept. 25, 1779; died at Boston, Mass., Jan. 5, 1844.

On the left is a small white marble obelisk in the Ordway lot. Mr. Ordway is a musician, and the harp on the front of the obelisk, together with the inscription below, are very appropriate. There is this inscription: —

Staccato is life — Presto is death — Placido the grave.

Turn to the left into Columbine Path, examine the Thayer and Binney monuments, pass between the two into Heath Path, and then return to Fir Avenue.

The Binney monument is one of the finest in the Cemetery. On the back is a large weeping female figure, and on the front a beautiful figure of an angel. It is inscribed, —

Amos Binney, M. D., died at Rome, February 18, 1847, aged 41.

Returning to Fir Avenue, we pass on the right the Poor, Pratt, Leland, and Dunbar lots, all appropriate; that of John H. Kelsey on the left. The weeping figure in this lot is beautifully executed. On the right is Dr. S. O. Richardson's monument to the memory of Ella, a white marble



BINNEY MONUMENT.

See page 48.

temple, with a sleeping child therein. On the right is the public lot called St. John's. There is nothing particularly worthy of the visitor's notice here, except a tablet to the memory of Capt. Josiah Cleveland, a soldier of the revolution.

To the memory of Captain Josiah Cleveland, of Owego, N. Y., this tablet is erected by those among whom he departed this life, and who felt respect for his private virtues and gratitude for his public services. He was born at Canterbury, Conn., Dec. 3, 1753. He died at Charlestown, Mass., June 30, 1843. He was an officer of the Army of Freedom. He served his country bravely and faithfully through the whole war of the Revolution. He fought her battles at Bunker Hill, Harlem Heights, White Plains, Trenton, Princeton, Monmouth, and Yorktown. He sustained an unblemished reputation, and lived in the practice of every Christian virtue. He loved, feared, and served God. In the ninetieth year of his age he journeyed nearly five hundred miles from his home to be present at the celebration of the completion of the monument on Bunker Hill. He lived to witness that memorable spectacle. He was satisfied. He laid down quietly, and yielded up his breath near the scene of his first conflict with the enemies of his country. He came among strangers; he died among friends.

The Ritchie monument on the right, and the Comer monument on the left, will then be passed.

Turn to the left into Spruce Avenue.

SPRUCE AVENUE.

On this avenue the first lots that attract attention are those of French and Pearl, on the right; the next, that of Robert C. Mackay, on the same side. The latter contains a very appropriate marble monument, with the Bible and cross sculptured upon it, and these lines:—

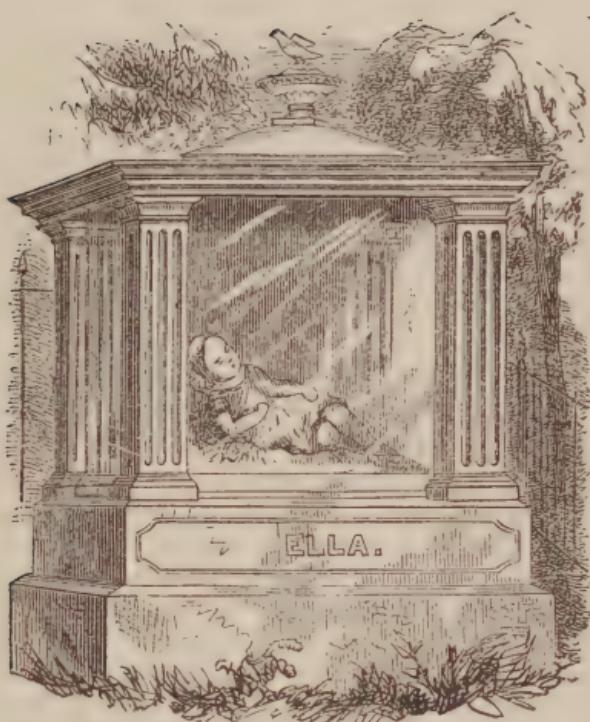
I am the Resurrection and the Life. He that believeth in me, though he were dead, yet shall he live.

Then shall the dust return to the earth as it was, and the spirit shall return unto God who gave it.

Several other monuments on this avenue are worthy of particular mention, but our limited space forbids our referring to them at length. It will be sufficient for our purpose, to call the visitor's attention to them, to say that we refer to the Wesson monument on the left, the Fitz, on the left, the Tubbs, on the right, G. C. Richardson, on the left, and the Blanchard monument on the right. The Austin lot on the left has a slab with this inscription:—

Joseph Austin, of Boston, Mass., died July 27, 1847, aged 85.

His soul to Him who gave it rose;
God led it to its long repose,
Its glorious rest!
And though the good man's sun has set,
Its light shall linger round us yet,
Bright, radiant, blest!



RICHARDSON MONUMENT.

See page 50.

The monument on the Wells lot at the right is a peculiar but very appropriate one. The material is of a grayish sandstone. There is no ornament whatever about it; but near its top it is cut through from side to side, showing a hollow cross on each of its four sides. On the Watson lot at the right there is a large marble Gothic monument, and a small marble column on the Heath lot on the same side of the avenue. The Stickney and Wason monuments on the right also deserve attention. At the corner of Heliotrope Path the visitor will have an opportunity to view the monument on the Allen lot. This monument has been frequently noticed by many as being one of the most appropriate and beautifully-executed in the Cemetery. It is to the memory of

Samuel P. Allen, died Jan. 24, 1850, aged 36 years.

This monument is highly ornamental, and is of a design exceedingly difficult to describe in the limited space at command. It should be noticed by all visitors. From this spot may be seen, at the right, the fronts of the Franklin and Dowse monuments.

After having viewed these, the visitor will return, and turn to the left into Eglantine Path.

EGLANTINE PATH.

The first monument in this path is one on the left, —

In memory of Benjamin Thompson, of Charlestown, Mass. Born Aug. 5, 1798. Died Sept. 24, 1852. He possessed the entire confidence and respect of his fellow-citizens, was honored with many places of official trust, and, at the time of his death, was a Representative in the Congress of the United States. His amenity and integrity, mature judgment and devotion to duty, gave dignity to his public station. His strength of love for home and kindred made him the idol of his family. The sincerity of his friendship, the purity of his conversation, and the charm of his companionship endeared him to all, and made his private life the scene of his chief enjoyment and of the most delightful manifestations of his character. Sacred to the memory of his life and virtues.

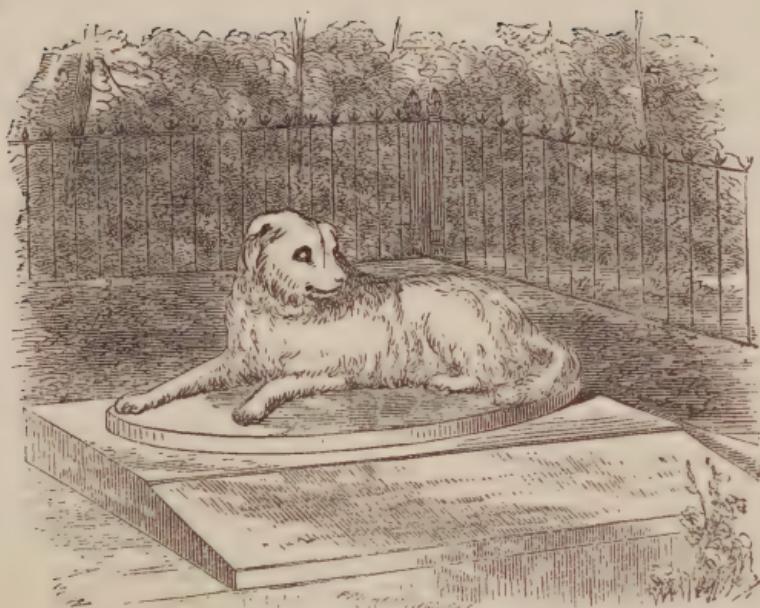
There is an uncommonly neat and appropriate monument on the Tilton lot at the left, to the memory of

Stephen Tilton, died Jan. 12, 1857, aged 66 years.

There is a beautiful marble monument on the Dana lot, at the right, and there is also on the Reed lot another of marble, with a wreath and cross at the top.

Therefore be ye also ready; for in such an hour as ye think not the Son of Man cometh.

William Gordon Reed, died in Paris Feb. 13, 1849, aged 37 years. His remains were here interred the 6th of the following April.



PERKINS MEMORIAL.

See page 56.

On the Eldridge lot there is a very large granite monument, with a slab inserted in the front, with a bass relief in white marble, of Christ blessing little children.

Turn to the left, pass between the Pierce lot, No. 991, and the Bagley lot, 1539, and turn to the right into Cypress Avenue.

CYPRESS AVENUE.

On the right there is a marble slab to the memory of Dr. W. G. Chandler and two children, erected by his wife.

Rest with your father, beloved children, till the morn of the Resurrection dawns.

The Blake, Baxter, and Norcross monuments on the left will be passed before reaching the St. James public lot on the right. On the Norcross lot is a large and beautiful marble monument to the memory of

Father, Mother, Son.

There is also in this lot a smaller pedestal, upon which is the image of a sleeping child, inscribed, "Little Addison," and over the grave of the child is inscribed upon the head-stone, —

I have laid him under this fresh green sod,
With a heart almost broken, yet trusting in God ;
The heart and the form which I cherished here,
I shall meet again in a happier sphere.

The various memorials in the public lot are worthy of examination, but our limited space will prevent our referring to them.

Nearly opposite the public lot is a small path, through which pass, and turn into Hibiscus Path, the second path on the left, examining the Thayer monument on the right side of the short path.

HIBISCUS PATH.

On the right, on the lot of the late Rev. Frederick T. Gray, will be seen an exceedingly appropriate memorial. It represents an open Bible upon a pulpit desk, and carved upon the book is, —

Whosoever liveth and believeth in me shall never die. Believest thou this?

On the Garrett lot, at the right, is a marble obelisk ; on the Adams lot, at the left, a tall marble column, with urn and drapery. We next reach the lot on which has been erected a freestone slab, with cross above, —

To the memory of John Farrar, Professor of Mathematics and Natural Philosophy of Harvard College ; a lucid, eloquent, and devout expositor of the material laws of the universe ; in his manners, dignified, simple, refined ; in his dealings with others, kind and upright. After



WARD MEMORIAL.

See page 56.

fourteen years of painful disease, borne with patience and serenity, he died as he had lived, an humble disciple of Jesus Christ.

After passing the Thacher monument on the right, the visitor will turn to the right, and pass into Cypress Avenue.

CYPRESS AVENUE.

As the visitor turns into this avenue he will see on his right the beautiful monument erected on the Humphrey lot, representing Hope with an anchor ; and on the left a small but neat and appropriate memorial to the late Leopold Herwig. On the right again will be seen a broken granite column, marked Lienow ; then the Gould monument on the left. The ornamental lot of Messrs. Tisdale and Hewins will be noticed on the left, and will undoubtedly attract the particular attention of the visitor. To the great credit of the owners of this lot, it may be remarked, that it is always in the best order, and the keeping it so seems to be to them a pleasure. We wish we could make the same remark concerning all the lots in the Cemetery. There are a few that seem to be totally neglected. On the right the Bridge lot will be passed.

Turn to the right, and pass into Central Avenue.

CENTRAL AVENUE.

On the left, the dog on the Perkins lot will first be noticed. This is a most beautifully-sculptured representation of a Newfoundland dog, the owner of which was buried beneath the monument. The dog died soon after its owner.

In the rear of the Perkins lot may be seen a memorial to the memory of

Nathaniel Goddard, born June, 1767. Died Aug. 9, 1853. A good man and a just.

On the left is the Billings monument ; on the right, the Ward — a marble slab, with a full length female figure, in relief ; on the left, the Alden ; on the right, a small circular marble column on the Lothrop lot ; and on the left, the Kittredge monument. On the right is a memorial to the memory of John Parker.

The memory of the just is blessed. Their works do follow them.

On the same lot are also memorials inscribed, —

Mrs. Dorcas Sargent Chandler. Blessed are the pure in heart, for they shall see God.

Epes Sargent, Jr. Living and dying, we are the Lord's.

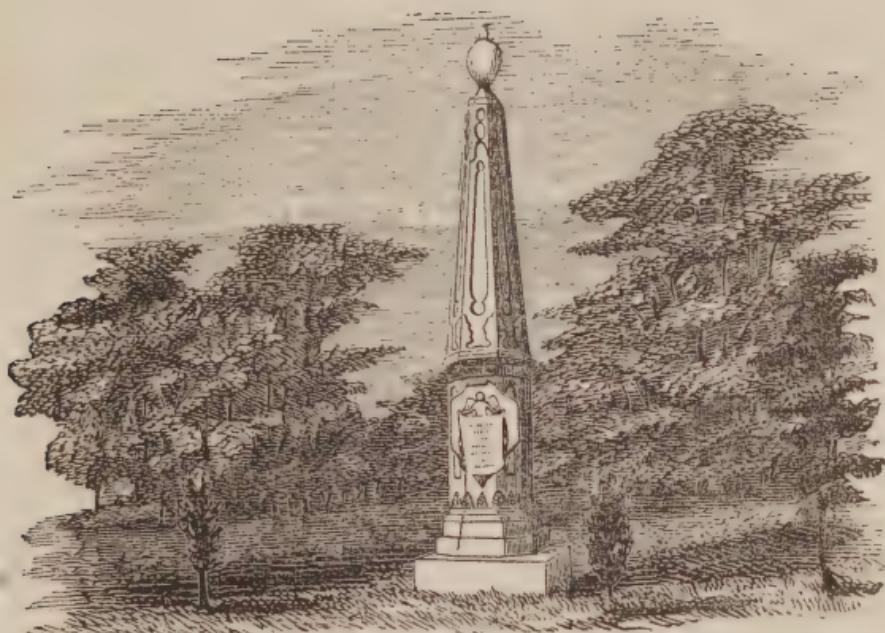
Catherine Sargent.

Think not her hopes of heaven were vainly based

On the rare virtues that her long life graced.

She built not on the sand, but on a Stone,

And rose sublime, sustained by Christ alone.



ALLEN MONUMENT.

See page 52.

Dorcas Sargent. She took upon her the yoke of Christ. She learned of Him, and she found rest unto her soul.

Epes Sargent. He walked in the light of his Saviour's countenance, and in his righteousness was he exalted.

On the monument in the Trull lot, on the right, is inscribed, —

Thus passes away the glory of the world.

The next lot on the right is owned by John M. and David Barnard. It incloses a marble monument, on which are inscribed the names of infant children, and these words : —

This place, the place of our sepulture, is wholly to be disregarded by us, but not to be neglected by our surviving friends.

The Abbe lot on the left will next be passed, on which is an appropriately-designed marble monument, with a hand pointing upward sculptured upon its front, and this inscription : —

There is rest in Heaven.

Christ is the resurrection and the life; he that believeth in Him, though he were dead, yet shall he live. Although worms destroy our bodies, yet in our flesh shall we see God, whom we shall see for ourselves and our eyes shall behold. In these sentiments we repose.

Jesus, to thy most faithful hand
Our living souls we trust ;
Our flesh shall wait for thy command,
While crumbling into dust.
O thou majestic Saviour, come,
That jubilee proclaim,
And teach us language fit to praise
So great, so dear a name.

In the same lot there is a monument marked B. Burgess, with a bird sculptured on its front, bearing upwards in its beak a scroll, and upon it the words : —

This is not our home.

God will redeem our souls from the power of the grave.

Where, O Death, is now thy sting, O Grave thy victory, where?

Also, in the same lot, a marble monument marked Gibbs.

When Christ, who is our life, shall appear, then shall ye also appear with Him in glory.

On the Phelps lot, on the left, there is a freestone Gothic monument; and marble ones on the Barney and Frost lots, on the right. Beyond these, on the left, there is a broken marble column, to the memory of

Wm. W. Peck, died Sept. 12, 1846, aged 36 years. The Lord knoweth the days of the upright, and their inheritance shall be forever.

On the Milton lot, at the left, is a small, peculiar monument of marble, —

In memory of departed relatives.
Remembrance strews their graves with flowers.



BALLOU MONUMENT.

See page 60.

On the right there is a marble obelisk on the Brown lot. On the same side, on Ailanthus Path, will be noticed the granite tombs of Samuel O. Mead and William Read.

On the left is the statue of Rev. Hosea Ballou. The commemorative statue of this eminent man, who was so universally beloved and respected for his talents, his life devoted to the promulgation of the word of God, to the building up and extension of the church to which he belonged, and to the practice of all the virtues which adorn, beautify, and dignify social existence, was purchased by subscriptions from the Universalist denomination at large, and was executed by Edward A. Brackett, the well-known sculptor.

Those who from long familiarity with the departed are entitled to express an opinion of the artist's fidelity, are satisfied with the result of his labors, while viewed simply as a work of art, we think that a high rank will be accorded to this effort. The statue is of pure white marble, standing upon a granite pedestal. There is no inscription, recording in florid terms the titles of the deceased to love and veneration; none such were needed. His memory requires no monument: his epitaph is written in the hearts of those who loved him; his fame will live with that great body of Christians, which he saw increase from a small band of worshippers to a widespread, powerful, and influential denomination, and with whose progress and development he was identified through a long, laborious, self-sacrificing life. His reputation will live outside even of the wide circle of his followers, among all who cherish the memory of the good, the pure, the wise, the charitable, and the sacrificing.

The Rev. Mr. Ballou was born April 30, 1771, in Richmond, N. H., and died in Boston, on the 7th of June, 1852; a long life vouchsafed to but few among the sons of men. Yet to the last his mind was active, and to within a few weeks of his death, he was constantly occupied in the sacred duties of his calling.

" We weave no dirge for thee, —
It should not call a tear
To know that thou art free;
Thy home, — it was not here!
Joy to thee, man of God;
Thy heaven-course is begun;
Unshrinking thou hast trod
Death's vale, — thy race is done!"



STETSON MONUMENT.

Turn to the left, pass between the Gray and Prince tombs and the Stetson monument, and turn to the right into Geranium Path.

GERANIUM PATH.

Notice the beautiful Stetson monument on the right, one of the most noted in the Cemetery. As a memorial to the dead, it is appropriate in design and execution, and viewed as a work of art alone it always attracts the notice of the visitor. It bears the following inscription :—

The memory of the Just is blessed.

The dead in Christ repose in guarded rest. Hope, in their graves, hath her never-dying lamp, and throws upon their treasured dust a steady ray, full of immortality.

The memorials on the Upton and Swallow lots, at the left, will next attract attention. The Walker monument, on the right, has this inscription :—

My flesh shall slumber in the ground
Till the last trumpet's joyful sound ;
Then burst the bands with sweet surprise,
And in my Saviour's image rise.

On the same lot there is a memorial to James C. Peverley.

Sleep, loved one ; thy sufferings all are o'er ;
Pain ne'er again can heave thy breast,
Nor anguish wake thy spirit more
From its eternal, quiet rest.

On the same lot there is a small marble memorial, marked with this touching inscription :—

My Wife. Mrs. S. P. W. Crocker, died May 18, 1856, aged 47 years and 10 months. She was always so pleasant.

We next pass the Harrington, Rice, Greene, Gates, and Labree lots, on all of which there are appropriate memorials.

Turn to the right into Beech Avenue, and pass through Beech Avenue toward Central Square.

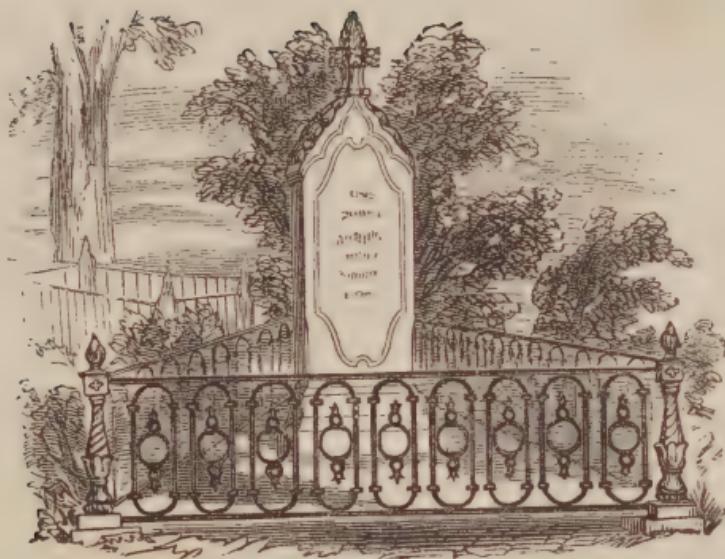
CENTRAL SQUARE.

On the left will be seen a memorial to Martha Whiting, —

In memory of our Teacher, who died Aug. 22, 1853, aged 58 years. She hath done what she could. Erected by the pupils of the Charles-town Female Seminary.

On the right, between Beech and Central Avenues, may be seen the monument, probably the first erected within the grounds, to the memory of Hannah Adams, and inscribed, —

To Hannah Adams, Historian of the Jews and Reviewer of the Christian Sects, this monument is erected by her female friends First Tenant of Mount Auburn. She died Dec. 15, 1831, aged 76.



WHITING MEMORIAL.

See page 62.

The lot on which this monument stands is a very small one, and the monument itself is simple and unpretending. It will be noticed that the inscription declares that Miss Adams was the "first tenant of Mount Auburn." This is not the *exact* truth. The records of the Corporation show that the *first* burial in Mount Auburn was of a child of James Boyd, July 6, 1832, in lot No. 182, on Mountain Avenue. The second burial was of Mrs. Hastings, wife of Thomas Hastings, of East Cambridge, July 12, 1832, in lot 301, on the same avenue. Mrs. Hastings was therefore, although she died many years previously, the first adult buried in Mount Auburn, as the monument on the Hastings lot declares. There was doubtless no misstatement intended, in relation to Miss Adams, by the writer of the inscription. She died in December, 1831, only about three months after the Cemetery was consecrated. It was impossible to place her body in Mount Auburn at that season of the year; and it was in all probability placed in some temporary place of deposit in Boston, with the intention of removing it as soon as the weather would permit. It may have been that the placing the body in a receiving tomb in Boston was considered the same as a burial at Mount Auburn to all intents and purposes; or it may have been that the monument was prepared in anticipation of the removal of the body to Mount Auburn, but that some delay occurred, and it was not deemed necessary to be at the expense of altering the inscription. However this may be, Miss Adams was not the "first tenant of Mount Auburn," but the ninth, her remains having been placed in the Cemetery November 12, 1832.

Pass around the Square, to the left, and between the Knight lot, No. 662, on right, and the Smith lot, No. 48, on left, pass in front of the Murray monument, No. 587.

John Murray, Preacher of the Gospel. Born in Alton, Eng., Dec. 10, 1741; died in Boston Sept. 3, 1815. Re-interred beneath this stone June 8, 1837.

Pass through the narrow path at the right, passing near the Dana lot, and then turn to the left, into Walnut Avenue.

WALNUT AVENUE.

On this avenue are various tombs, appropriate in every respect, but not sufficiently attractive to the visitor to need particular mention. The lot of the Scots' Charitable Asso-



MONUMENT TO THE MEMORY OF HANNAH ADAMS.

See pages 62 and 64.

ciation, on the right, is noticeable from the peculiarity of its railing. The Wales, Salisbury, and Welles monuments, on the right, will next be noticed, particularly the latter to the memory of John Welles; then, on the left, the Smith and Tilson lots; the Sumner, Hall, and Kimball on the right. A short distance to the right will be seen the monument erected to the memory of the various members of the Osgood family, of which Mrs. Frances Sargent Osgood, the poetess, was one. A harp with broken strings surmounts this monument. The Holmes monument, on the left, will then be noticed, and on the same side that to the memory of

Noah Worcester. Born at Hollis, N. H., Nov. 25, 1758. Died at Brighton, Mass., Oct. 31, 1837, aged 79 years. Blessed are the peacemakers, for they shall be called the Children of God.

The Field monument on the right, a marble obelisk, deserves the attention of the visitor.

Turn to the right, and pass around the Field lot into Pyrola Path.

P Y R O L A P A T H .

There are several beautiful memorials on this path, but the most of which we cannot, for want of space, mention in particular, beyond giving the names. On the left there is one to the memory of Barnabas Bates, "Father of Cheap Postage" — a tall marble obelisk on a massive pedestal; one of granite on the Tyler lot at right; one on a lot owned by Charles Leighton and Benjamin Beal; the peculiar whiteness of the granite used for this monument is worthy of more than a passing notice; the Edwards lot on right, with a peculiarly-constructed railing, in which the hour-glass is plainly observable; and the beautiful marble monument erected to the memory of the Rev. Addison Searle, a Chaplain in the Navy, buried at sea, Aug. 2, 1850. We now reach the Fuller lot, on the left, in which there are tributes to the memory of the late Hon. Timothy Fuller, who died Oct. 1, 1835, his daughter Mrs. Margaret Fuller Ossoli, and various other members of the family. We give the inscription on the Ossoli tablet in full. Above the tablet is a cross, beneath which is sculptured a portrait of Mrs. Ossoli, with book and sword.

In memory of Margaret Fuller Ossoli. Born in Cambridge, Mass., May 23, 1810. By birth a child of New England — by adoption a citizen of Rome — by genius belonging to the world. In youth an insatiate student, seeking the highest culture; in riper years, teacher, writer, critic of literature and art; in maturer age, companion and helper of many earnest reformers in America and Europe. And of her husband,



OSSOLI MEMORIAL.

See page 66.

Giovanni Angelo, Marquis Ossoli. He gave up rank, station, and home for the Roman Republic, and for his wife and child. And of the child, Angelo Eugene Philip Ossoli, born in Rieti, Italy, Sept. 5, 1848, whose dust reposes at the foot of this stone.

They passed from this life together by shipwreck July 19, 1850. United in life by mutual love, labors, and trials, the merciful Father took them together, and in death they were not divided.

The rough freestone cross on the Eliot lot will be passed, after noticing which the visitor will *continue on, turn to the left, passing around the Dehon lot, into Bellwort Path, and then cross over again in the same way into Trefoil Path, the next path beyond, and turn to the left.*

TREFOIL PATH.

There is nothing noticeable on this path but a large inclosure of four lots, with a large granite obelisk in the centre, on each side of which is one of the names of Otis, Bates, Rice, and Bordman.

Pass through Trefoil Path a short distance only, and turn into Tulip Path, the first path on the right.

TULIP PATH.

The Gahne monument will be noticed here; also the Brooks lot, on the left; the Payson, on the right; and the Devens, Hubbard, and Robbins lots on the right.

Turn to the right into Walnut Avenue; pass through Walnut Avenue, noticing the Crockett and Snow lots on the left, and then turn to the left into Mountain Avenue.

MOUNTAIN AVENUE.

There are several tombs on this avenue. On the left, as you turn to the tower, is the Hastings lot before referred to. It is really three lots with one inclosure. On each lot is a large marble monument, with an urn above. The centre one, the Hastings monument, has this inscription:—

Mary Robbins, wife of Thomas Hastings, died July 12, 1818, aged 26. The first adult buried at Mount Auburn.

The Bemis monument is at the left of the Hastings memorial, and the Kimball monument on the right, the latter inscribed, —

Ebenezer Kimball, died Aug. 14, 1839, aged 47 years. A kind husband, a beloved father, and a good citizen. He possessed, in an unwonted degree, those qualities of head and heart which endeared him to those among whom he dwelt.

The visitor can now ascend to the top of the Tower, from which he will be enabled to obtain, as has been before remarked, one of the finest prospects to be had in the suburbs of Boston. The city, the country towns around, Charles



THE TOWER.

See pages 25 and 68.

River at the foot, all contribute to make up a view that, for real beauty of natural scenery, few will have an opportunity to see surpassed.

After having descended, the visitor will pass around the Tower, and enter Hazel Path.

Just before entering Hazel Path, there will be seen, on the left, two large granite obelisks, the largest in the Cemetery, erected to the memory of various members of the Fuller family. On the right will be seen a small obelisk on the Eaton lot.

HAZEL PATH AND HARVARD HILL.

Pass through Hazel Path, passing the Farnum tomb, on the left; then turn to the right and pass across Harvard Hill; pass the Kirkland and Ashmun monuments.

On Harvard Hill, the visitor will notice the monument to the memory of Rev. John Thornton Kirkland, formerly President of Harvard College, with an inscription, in Latin. Near this memorial is another, inscribed as follows: —

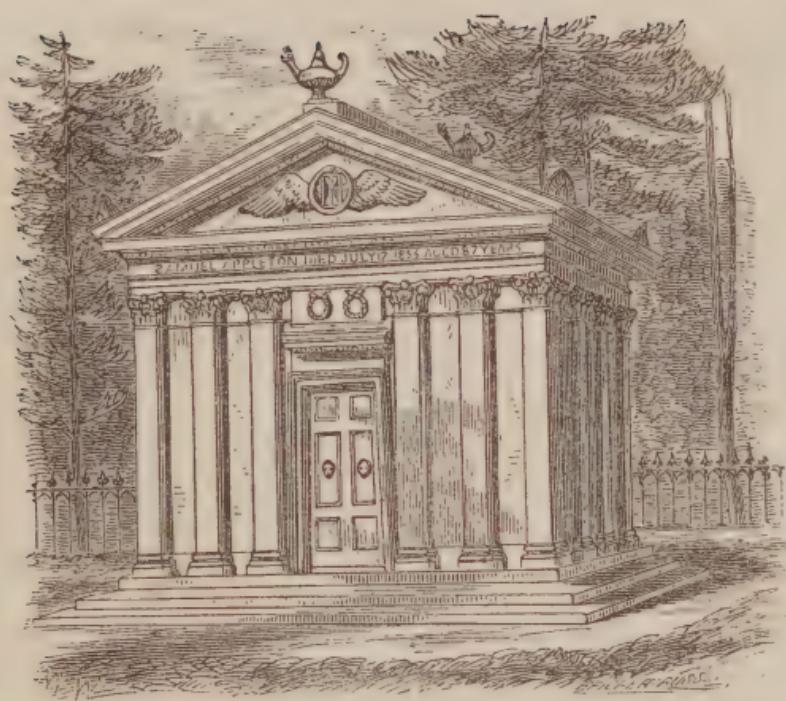
Here lies the body of John Hooker Ashmun, Royall Professor of Law in Harvard University, who was born July 3, 1800, and died April 1st, 1833. In him the science of law appeared native and intuitive. He went behind precedents to principles, and books were his helpers, never his masters. There was the beauty of accuracy in his understanding, and the beauty of uprightness in his character. Through the slow progress of the disease which consumed his life, he kept unimpaired his kindness of temper and superiority of intellect. He did more work sick than others in health. He was fit to teach at an age when common men are beginning to learn, and his few years bore the fruit of long life. A lover of truth, an obeyer of duty, a sincere friend, and a wise instructor. His pupils raise this stone to his memory.

In the vicinity of the Kirkland and Ashmun monuments may be seen those of others connected with the College. This spot is one of the most romantic in the Cemetery. It is visited by but a very few compared with the whole number who enter the grounds. The stranger, therefore, who may never have an opportunity to visit Mount Auburn a second time, should by no means omit to stop here for a few moments.

After viewing the Ashmun memorial, keep to the left, and descend the hill; pass in front of the Fuller tomb, on Woodbine Path; then ascend Cedar Hill, alongside of the Appleton monumental temple.

CEDAR HILL.

On Cedar Hill will be seen the very beautiful marble temple, beneath which rest the remains of the Hon. Samuel Appleton. A cut of this structure will give the reader a better idea of it than words.



APPLETON MONUMENT.

See page 70.

From this spot Consecration Dell may be seen, at the left.

Presuming the visitor to be standing with the Appleton monument at his right, he should then continue on nearly in a straight line, slightly inclining to the right, however, descend the hill, and enter Lily Path.

LILY PATH.

The Richards lot, on the left, and the Gray lot, on the right, are the only ones noticeable in this path. On the former there is a beautiful granite memorial, and on the latter a large marble column, surmounted by an urn.

The visitor will then turn to the right, into Hemlock Path, the first path on the right, noticing, as he turns, the sun dial on the corner lot at the left.

HEMLOCK PATH.

On the right will be seen three large lots inclosed in one, each of which has upon it a marble monument, one marked Young, one Farnsworth, and one Loring. The first-named is also inscribed : —

In memory of Rev. Alexander Young, D.D., born in Boston, Sept. 22, 1800. Graduated at Harvard College 1820. Ordained Pastor of the New South Church in Boston, Jan. 19, 1825. Died March 16, 1854, in the 29th year of his ministry. An accomplished scholar, a profound theologian, a consistent and faithful minister, his character was marked with piety, truth, honor, and a tender sense of domestic ties. In the midst of his usefulness, surrounded with affectionate relatives and friends, he was unexpectedly summoned away, and found ready. This token of respect and love has been erected by his bereaved congregation.

On the right will be noticed the Humphrey and Wheeler lot, and the Fairbanks and McDonald lots on the left.

Turn to the left into Willow Avenue, the second path on the left.

WILLOW AVENUE.

On the right is a small marble obelisk, on the Williams lot, inscribed : —

I know that THOU wilt bring me to death and to the house appointed for all living.

On the right, the Waterhouse lot should be particularly noticed, and, on the same side, the Bradlee monument. On the left, the Randall monument will then be noticed. There is a small marble monument on the Pratt lot, on the left, which bears this inscription : —

O, when a mother meets on high
The babes she lost in infancy,
Hath she not then, for pains and fears,
The day of woe, the watchful night,
For all her sorrows, all her tears,
An over payment of delight?

The visitor will then pass the Chamberlain, Prentice, Bartlett and Carr, Cushing and Knapp lots, on the left. In the latter is a marble slab to the memory of

John Knapp, died March 19, 1849, *Æt.* 70 years. In him were blended the tenderest affections, learning without ostentation, and worth without pretension.

The visitor will have an opportunity to view, from this spot, the beautiful Meadow Pond.

The Torrey lot, and the Thayer lot, on the left, will next be passed. On the latter is a very peculiar three-sided monument, to the memory of Amasa Thayer and wife, and inscribed, —

— They meet to part no more,
And, with celestial welcome, greet
On an immortal shore.

There are two very appropriate, but similarly constructed, monuments on the Norcross and Hurlburt lots, on the left. The Buckingham lot will next be reached, in which rest the remains of several members of the family of the Hon. Joseph T. Buckingham, of Cambridge, formerly editor of the Boston Courier. A neat marble memorial was erected to the memory of Edwin Buckingham, a son, a young man of more than ordinary promise, born 1810. He edited, until his death, the New England Magazine. He died at sea, and his loss was sincerely regretted.

“ Rest, loved one, rest — beneath the billow’s swell,
Where tongue ne’er spoke, where sunlight never fell ;
Rest — till the God who gave thee to the deep,
Rouse thee, triumphant, from the long, long sleep.

The Howe and Wyman lots, on the right, and the Taylor lot at the left, will then be seen ; after noticing which, the visitor will *turn to the left into Narcissus Path.*

NARCISSUS PATH.

The path to be followed winds along by the left side of Forest Pond, both sides of which are principally devoted to tombs. The Hosmer lot, on the right ; the monuments on the Wingate and Webster lots, at the left ; the Pierce, Carnes, Winchester, Samuel Henshaw, and Cushing tombs, will be particularly noticed. On the Ayer lot there is a memorial to Lucy Adelaide Ayer, died Aug. 10, 1845, aged 21.

Sleep on, sweet one, thy rest has come ;
'T is for myself I mourn,
And for this precious babe, to whom.
Thou never must return.

Lone are my paths and sad the hours
 Now thy meek smile is gone ;
 But O ! a brighter home than ours
 In heaven is now thine own.

Blessed are the pure in heart.

On the left will be noticed the lot in which rest the remains of the late eminent jurist, Joseph Story, first President of the Proprietors of Mount Auburn.

Keep to the right, and turn into Alder Path ; pass through Alder Path, and turn to the right into Locust Avenue, and turn again to the right into Beech Avenue.

BEECH AVENUE.

There is on this avenue a small granite memorial to Mrs. Sarah T. Holt, inscribed, —

Farewell ! departed and beloved spirit ;
 Our heavy loss is thy eternal gain.

Passing along to the left, will be seen very appropriate, and in some instances beautiful monuments, on the Emery, Boardman, S. F. Coolidge, Green, Jacob Bigelow, and Gould lots ; and also on the Harrod, Nichols, Fales, Greenwood, Tirrell, Coburn, and Ellis lots, at the right.

Turn to the right into Linden Path.

LINDEN PATH.

On the Fisher lot there is a monument to the memory of several infant children, inscribed, —

The mother gave, in tears and pain,
 The flowers she most did love ;
 She knew she should find them all again
 In the fields of light above.

The Bird lot, on the right, and the Barnard lot, on the left, will then be passed. On the right a monument has been erected to the memory of

Samuel B. Doane, obit. Sept. 3, 1845, aged 63 years. He is not here, but has ascended to the bosom of his Father and his God.

The Thaxter lot, on the right, and the broken marble column, on the left, will attract attention.

The visitor will then continue on, almost in a straight line, into Catalpa Path.

CATALPA PATH.

On this path there are but few monuments. One on the Davis lot, at the right, and a Gothic freestone erection on the Hatch lot, on the same side, will be particularly noticed.

Continue on, keeping to the left, into Indian Ridge Path.

INDIAN RIDGE PATH.

The beautiful marble monument on the Merrill lot, at the right, will here receive attention ; after noticing which, continue on, and *turn to the right into Central Avenue, which leads directly to the Gate.*

It is not to be supposed that the foregoing route and description embrace *all* the objects worthy of notice in the Cemetery. If the route has been followed, the visitor has seen the *principal* objects of interest within the grounds ; he has visited the most attractive places, and viewed the most interesting monuments, including the larger number of those most frequently inquired for by strangers ; in fact, the visitor has seen sufficient to enable him to obtain a correct idea of the appearance of the entire Cemetery. There are, however, on other avenues and paths much that is worthy of observation ; and a visit to them would well repay the time occupied in doing so.

By leaving Mount Auburn, and turning to the right, and then passing through Coolidge Avenue, the visitor will reach the Cemetery of the City of Cambridge, where will be found much that will prove interesting.



DIRECTORY TO AVENUES AND PATHS.

AVENUES.

Beech	leads from	Central to Poplar.
Cedar	"	Cypress to Walnut.
Central	"	the Gate to Walnut.
Chapel	"	Central to Pine.
Chestnut	"	Mountain to Poplar.
Cypress	"	Central to Walnut.
Elm	"	Pine to Mistletoe P. and back to Pine.
Fir	"	Elm to junction of Walnut and Cypress.
Garden	"	the Gate to Maple.
Larch	"	Poplar to Maple.
Lawn	"	Pine, near the Gate, to Spruce.
Laurel	"	Walnut to the same.
Lime	"	Maple to the same.
Locust	"	Poplar to Beech
Magnolia	"	Mountain to Maple.
Maple	"	Magnolia, by the easterly and north-easterly sides of Cemetery, to Garden.
Mountain	"	Chestnut round the Tower.
Oak	"	Larch to Willow.
Pine	"	the Gate to Cypress.
Poplar	"	Central Square to Chestnut.
Spruce	"	Pine to Fir, thence by westerly side of Cemetery to Walnut.
Walnut	"	Central Square to Mountain.
Willow	"	Poplar, north to Narcissus P., thence back to Walnut.

PATHS.

Acacia	leads from	Spruce Av. to Verbena P.
Acanthus	"	Larch to Magnolia Av.
Acorn	"	Maple Avenue to Evergreen P.
Ailanthus	lies between	Central, Cypress, and Cedar Avs.
Alder	leads from	Locust to Poplar Av.
Almond	"	Indian Ridge P. to the same.
Aloe	"	Indian Ridge P. to Lime Av.

Amaranth	encircles the crown of Harvard Hill.
Anemone	leads from Spruce Av. to Orange P.
Arbutus	" " Lime Av. to
Arethusa	" " Walnut Av. to Trefoil P.
Asclepias	" " Spruce to Fir Av.
Asphodel	" " Lawn Av. to
Aster	" " Vine to Ivy P.
Azalea	" " Spruce Av. to same.
Bellwort	" " Spruce Av. to Orange P.
Catalpa	" " Indian Ridge P. to same.
Columbine	" " Spruce to Fir Av.
Cowslip	" " Spruce to Walnut Av.
Daisy	" " Locust Av. to Alder P.
Dell	" " Vine P., on east and west sides of Pond to S. side, thence to Ivy P.
Elder	" " Walnut to Spruce Av.
Eglantine	" " Fir to Spruce Av.
Evergreen	" " Lime Av. to same.
Fern	" " Mountain to Walnut Av.
Gentian	" " Cypress to Pine and Spruce Avs.
Geranium	lies between Central and Beech Avs.
Greenbrier	leads from Pine Av. to Mistletoe P.
Harebell	" " Walnut Av. to Trefoil P.
Hawthorn	" " Chestnut Av., by two ways, to Sweetbrier P.
Hazel	" " Mountain Av. to Rose P.
Heath	" " Spruce to Fir Av.
Heliotrope	" " Spruce to Fir Av.
Hemlock	" " Poplar Av. to Ivy P.
Hibiscus	lies between Cypress and Cedar Avs., entrance and exit on Cypress.
Honeysuckle	leads from Greenbrier P. to St. John's Lot.
Holly	" " Poplar Av. to Ivy P.
Hyacinth	" " Cypress to Chapel Av.
Indian Ridge	" " Central to Larch and Maple Avs.
Iris	" " Moss to Ivy P.
Ivy	" " Central Square to Woodbine P.
Jasmine	" " Chestnut Av. to Hawthorn P.
Laburnum	" " Spruce Av. near Lawn to
Lilac	" " Willow Av. to Indian Ridge P.
Lily	" " Poplar Av. to Aster P., thence to Woodbine P.
Linden	" " Beech Av. to same.
Lupine	" " Cypress to Spruce Av.

Mimosa	leads from	Spruce to Fir Av.
Mistletoe	" "	Elm Av. to St. John's Lot, thence to Fir Av.
Moss	" "	Laurel Avenue to Ivy P.
Myrtle	" "	Chestnut Av. to Hazel P.
Narcissus	" "	Willow Av. to Catalpa P., and around Forest Pond back to Willow Av.
Oleander	" "	Myrtle to Rose P.
Olive	" "	Myrtle to Sweetbrier P.
Orange	" "	Walnut Av. to same.
Orchis	" "	Walnut Av. to Tulip P.
Osier	" "	Willow Av. to Indian Ridge P.
Oxalis	" "	Willow Av. to
Peony	" "	Chapel to Cypress Av.
Petunia	" "	Larch to Magnolia Av.
Pilgrim	" "	Walnut Av. to Snowdrop P.
Primrose	" "	Central Av. to
Pyrola	" "	Spruce Av. to Orange P.
Rhodora	" "	Oak to Larch Av.
Rose	encircles	Harvard Hill.
Rosemary	leads from	Jasmine to Hawthorn P.
Saffron	" "	Spruce Av. to St. John's Lot.
Sedge	" "	Fir Avenue to Heath P.
Sorrel	" "	Spruce to Fir Av.
Snowberry	" "	the Gate to Central Av.
Snowdrop	" "	Walnut to Spruce Av.
Spiraea	" "	Fir Av. to Mistletoe P.
Sumach	" "	Moss to Violet P. and Walnut Av.
Sweetbrier	" "	Chestnut Av. to Hawthorn P.
Sylvan	" "	Walnut to Mountain Av.
Thistle	" "	Spruce Av. to Cowslip P.
Trefoil	" "	Spruce to Walnut Av.
Tulip	" "	Walnut Av. to Trefoil P.
Verbena	" "	Spruce to Fir Av.
Vine	" "	Moss to Iris P.
Woodbine	" "	Hawthorn to Ivy P.
Yarrow	" "	Greenbrier, westerly to Fir. Av., thence easterly to Pine Av.

S. S. C. R U S S E L L,

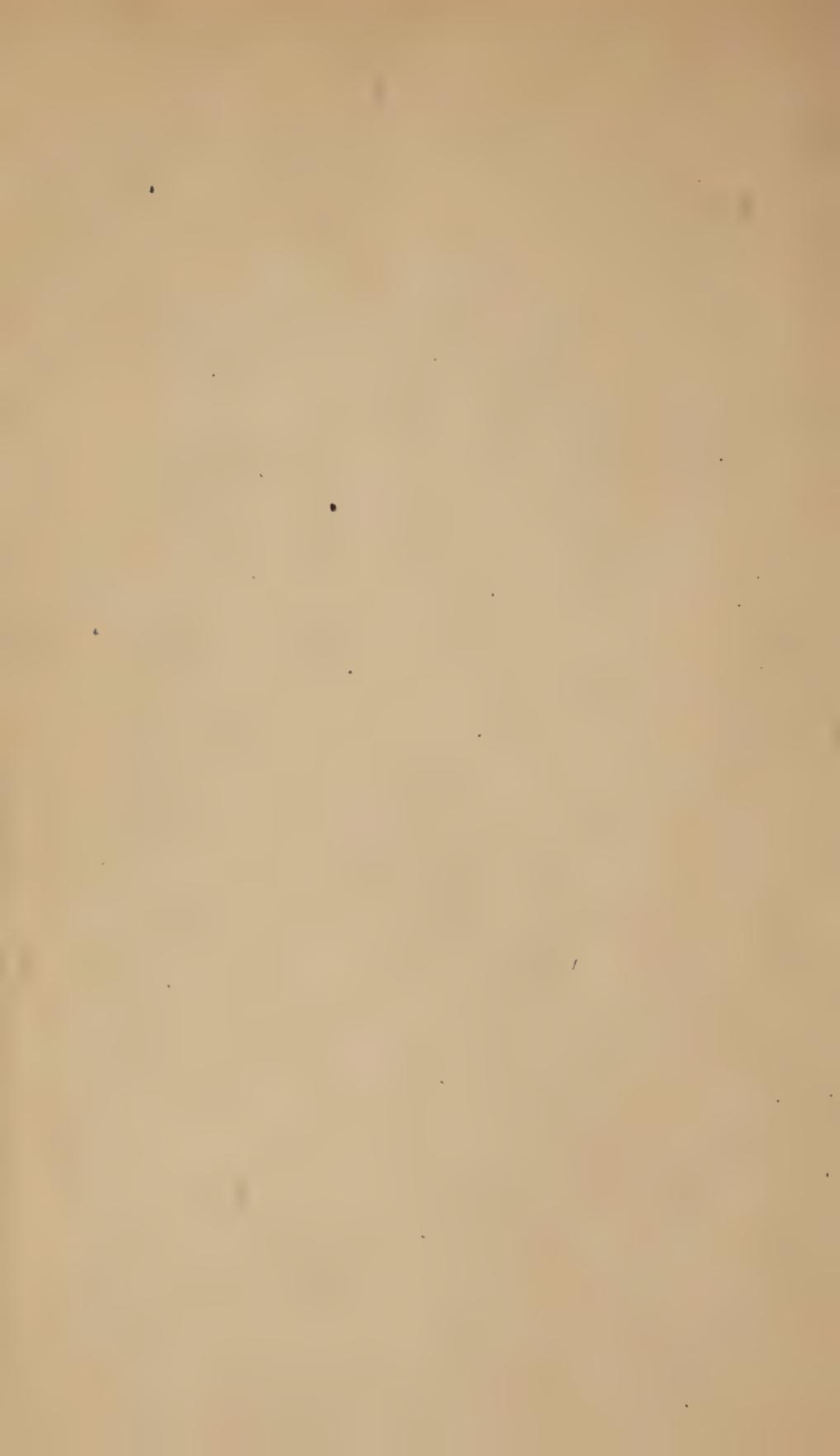
(LATE BRICHER & RUSSELL,)

DESIGNER, PHOTOGRAPHER & ENGRAVER ON WOOD,

129 WASHINGTON STREET,

BOSTON.





CATALOGUE

OF THE COLLECTION OF

EGYPTIAN ANTIQUITIES

BELONGING TO THE LATE

ROBERT HAY, Esq.,

OF LINPLUM.

Drawn up under the Superintendence of
JOSEPH BONOMI,
Curator of SIR JOHN SOANE'S MUSEUM.



LONDON, 1869.

Duplicates not catalogued.

Dupl. 3059.51

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LONDON, 1869.

LONDON:
THOMSON & PINDER,
2, BOLT COURT,
FLEET STREET, E.C.

P R E F A C E .

THE Collection of Egyptian Antiquities, of which the following is a Catalogue, was formed in Egypt by my Father, the late MR. ROBERT HAY of Linplum, East Lothian, between the years 1828 and 1833, and before the days of spurious imitations now so common.

The Catalogue was drawn up by my brother, MR. JAMES HAY, in the Autumn of 1868, under the experienced superintendence of MR. JOSEPH BONOMI.

It is now my intention to dispose of this Collection.

ROBERT J. A. HAY.

NUNRAW,
PRESTONKIRK.

March, 1869.

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CATALOGUE.

I.

OBJECTS IN BRONZE, AND OTHER METALS.

No.	DIVINITIES.	SIZE IN INCHES						
			1.	2.	3.	4.	5.	
1.	FIGURE OF THE GOD OSIRIS, with both hands clasping a crook, and in his right, the emblems of eternal life....	7 $\frac{1}{4}$						
	Figures of Osiris in this position and with these emblems represent him as Judge of the dead.							
2.	FIGURE OF OSIRIS, on bronze base which was fixed into a wooden plinth by means of two prongs; the two side feathers of the cap as well as the uræus and the eyes were inserted. The necklace, flail, and crook are elaborately engraved.	6 $\frac{1}{2}$						
	The two feathers that were inserted are those of the Goddess of Truth, Temai and her Companion.							
3.	FIGURE OF OSIRIS, like No. 1, in the form of a mummy.	5 $\frac{3}{4}$	...	...	...	...	...	...
4.	FIGURE OF OSIRIS, ditto	5 $\frac{1}{4}$	...	...	...	...	...	...
5.	FLAT FIGURE OF OSIRIS	4	...	...	...	...	...	...

No.		INCHES
6.	Ditto.	3½
7.	FIGURE OF OSIRIS with projection behind	2½
8.	SITTING FIGURE OF OSIRIS ; corroded ...	5½
9.	FIGURE OF OSIRIS (as No. 3.) ...	5½
10.	Ditto. Ditto	4½
11.	Seventeen FIGURES OF OSIRIS ...	3 to 11
12.	SEATED FIGURE OF THE GOD AMUN bearded, and with cap ; right hand on breast, the left on his knee	5½
	This Figure is of the time of Rameses II. It is of elegant proportions, and has had a gilt Dress and Necklace.	
13.	FIGURE OF AMUN, right hand extended, the left clenched at his side.	6
	Ptolemaic period.	
14.	FIGURE OF AMUN with remains of gilding, re- presented as walking, left hand extended ; has a round cap on his head with a slit in the top for the insertion of the two straight feathers peculiar to that God	8½
15.	STANDING FIGURE OF AMUN with hands clenched at the sides. He is in a walking position and has silver eyes, with a ring in head-dress by which the Figure could be suspended	4
	This Figure is of elegant proportions.	
16.	SITTING FIGURE OF AMUN with head-dress ; feathers and crown complete, left hand clenched on knee	5
	Ptolemaic or Roman period.	

No	INCHES
17. FIGURE OF THE GOD HORUS on base	7
	This Figure was bought at Mr. Burton's Sale, and is of excellent work but much corroded.
18. SMALL SITTING FIGURE	4
	Formerly called HARPOCRATES, but now known to be HORUS as a child. He wears the triple crown.
19. Very small SITTING FIGURE OF HORUS	2½
20. NUDE SITTING FIGURE OF HORUS ...	3
21. NUDE SITTING FIGURE OF HORUS with the cap of upper and lower Egypt, and the usual lock of hair,	4½
	This Figure is of the Roman period, and may represent a Son of one of the Emperors.
22. Small FIGURE OF HORUS with hieroglyphics on the base	9¼
	The two feathers in his head dress are those of AMUN.
23. Small STATUE OF HORUS	6½
	More youthful in Figure, and of the Ptolemaic period.
24. NUDE FIGURE OF HORUS standing ; the lock of hair hanging on right shoulder. The right hand points to his mouth, the left hangs at his side. ...	4¾ Base ½
	This Figure is of the Ptolemaic period, and is of much better execution than Nos. 22, 23.
25. FIGURE OF THE BEARDED 'PTAH,' on a pedestal, supported by two Sphinxes. Figure	2
	Sphinxes ½

No.	INCHES			
26. FIGURE OF PTAH, fragment	...	1		
27. FIGURE OF THE GOD OF FERTILITY (KHEM); mutilated	...	7 $\frac{1}{4}$		
"	"	"	Base	1
28. Small FIGURE OF THE GOD OF FERTILITY	4 $\frac{1}{2}$			
29. Small FIGURE OF ANUBUS, ring at back	2			
30. FIGURE OF ANUBUS	...	1		
A Bronze Amulet.				
31. FIGURE OF CHONSO bearded and holding a staff	5 $\frac{3}{4}$			
32. FIGURE OF CHONSO	...	26 $\frac{1}{2}$ high		
<p>This Statue of the PTAH of Thebes, is a most extraordinary work in metal. The core is bronze which has been covered with a white Stucco to represent the white mysterious dress of this God. The face and hands as well as the necklace have been gilt. The eyelids and eyebrows, the scalp and a square projection in front, are in a composition of Antimony which is of a considerable thickness, overlaying the bronze core at this part.</p>				
The eyes have been inserted.				
33. STANDING FIGURE OF A GOD, represented walking; very curious head-dress, hands at side, ring in head-dress for suspending	6			
This is a Figure of ATUM.				
34. FIGURE OF ISIS	...	6 $\frac{1}{4}$		
35. FIGURE OF ISIS, much corroded	...	7 $\frac{3}{4}$		
36. SITTING FIGURE OF ISIS nursing Horus, on base	3			

No.	INCHES
37. FIGURE OF THE GODDESS PASHT (the Cat-headed Goddess), with her shield in her left hand and her right hand extended	5
38. HEAD, BREAST, AND ARMS OF PASHT, holding the usual insignia	3
39. FIGURE OF A GODDESS	7

UNCERTAIN DIVINITIES.

40. SITTING FIGURE OF A GOD, with high head-dress in two peaks and hand extended on knee; in two fragments, with base	...	10
41. STANDING FIGURE OF A GOD on pedestal; one arm is wanting.	...	4 $\frac{3}{4}$
42. SMALL FIGURE OF A GOD	...	2 $\frac{1}{2}$
43. SITTING FIGURE OF A GOD, right hand on knee, left more extended	...	5 $\frac{1}{4}$
This Figure is on a wooden base. Ptolemaic period.		
44. SITTING FIGURE OF A GOD. Seat and pedestal perfect, hands clenched on knees, with inscribed bronze pedestal	...	4 $\frac{5}{8}$
45. SMALL SITTING FIGURE OF A GOD, hands at his sides	...	2
46. SMALL SITTING FIGURE OF A GOD.	...	1 $\frac{7}{8}$

No.	INCHES
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47. SMALL FIGURE OF A GOD ; to the waist where it terminates on a base ; figures carved on the breast $2\frac{1}{4}$

It resembles those vases for containing the viscera of a mummy, formerly called Canopic.
Roman period.

48. UPPER PART OF A FIGURE, with head-dress like No. 28, left hand extended 5

ROYAL AND OTHER FIGURES.

49. FIGURE OF A KING, wearing the crown of upper and lower Egypt—it wants the feet, left arm and pedestal

Probably of the Roman period.

50. FIGURE OF A KING kneeling, with gilt kilt 3

51. KNEELING FIGURE, arms outstretched ... 2

52. SITTING FIGURE, on a four-legged pedestal—

Figure	$1\frac{3}{4}$
Pedestal	$1\frac{1}{4}$

53. SMALL FIGURE sitting on his heels, right hand outstretched as if praying or worshipping $1\frac{1}{2}$

54. Small FIGURE OF A YOUTH in the position of Harpocrates, right arm from the elbow lost $7\frac{1}{4}$

This Figure wears the triple crown and royal head-dress with the Uraeus, and is probably, from the style, the Statue of a Son of one of the Ptolemies.

55. KNEELING FIGURE, both hands outstretched $1\frac{1}{4}$

No.	INCHES
56. FIGURE, both hands wanting ... Roman work.	5½
57. A FIGURE OF A Boy sleeping, his head on his knee 1	1
58. FRAGMENT OF A MAN'S FOOT ...	3
59. SITTING FIGURE OF A Boy playing the double flute 2½ Greek work.	2½
60. FIGURE with Wings; arms outstretched... Greek work.	1 ¾

FIGURES OF ANIMALS.

61. FIGURE OF AN URÆUS, the Cobra Snake, with the crown of Lower Egypt ... It has a prong for fixing it into a metal shrine. Pieces of marble are inserted into the usual divisions of the Uræus.	5½
62. SMALL URÆUS ¾ Gilt divisions in front, with a prong for inserting it into the statue of a King or God.	¾
63. URÆUS belonging to a Statue ... 1 ½	1 ½
64. URÆUS, wearing the crown of lower Egypt 1	1
65. Ditto 2	2
66. SMALL FIGURE OF THE URÆUS with a human head 1 ½	1 ½
67. Two URÆI SNAKES, with rings for suspending 1 ½	1 ½

68.	A PLATE OF LEAD with the figure of a Hawk upon it ; and another plate of Lead with an eye engraved upon it. The former was placed on the breast, the latter, over the incision in the Mummy's side.	$6\frac{3}{4} \times 3\frac{1}{2}$
69.	FIGURE OF A PELICAN on round base, with ring for cord	... ... ... $1\frac{3}{4}$ high Greek.
70.	FRAGMENT OF THE CLAW OF A BIRD	$2\frac{1}{2}$
71.	THE BULL APIS	... ... ... $1\frac{1}{2}$
72.	Ditto	... ... ... 2
73.	HEAD OF A BULL, a knob at end of horn	1
74.	FIGURE OF A RAM, flat	... ... Ring for suspending fixed behind the cap which is that of Amun.
75.	FIGURE OF A CAT on a prong	... $1\frac{1}{2}$
76.	CAT	... ... ... $2\frac{3}{4}$ high
77.	CAT	... ... ... 2

DOMESTIC IMPLEMENTS AND MODELS.

78.	PART OF A SISTRUM	... ... $3\frac{3}{4}$
	The handle has been anciently mended with a ring of tin or lead.	
	This instrument is still used in Abyssinia in religious ceremonies.	
79.	A SMALL BUCKET for water, with remains of a simple punctured ornament	$1\frac{1}{2}$ high, $1\frac{1}{2}$ diam.

No.	INCHES
80. A long and narrow ditto, with a knob at the base.	3 high.
81. Another ditto, having two rings and a handle with slightly carved circles	3½ high, 1¼ diam.
82. A LONG ROUND SPOON with a hooked handle to hang it by, terminating in a Duck'shead	
83. A LONG AND FLATTISH SPOON with thin handle; the bowl is carved at its junction with the handle ...	Modern Arabian.
84. A KIND OF SPOON with a round long and thin handle like a salt spoon	4½
85. Two SPOON-SHAPED UTENSILS, both flat, having a long handle	4½ and 4¾
86. SLIGHTLY CONCAVE MIRROR	4½
87. Two OBLATE MIRRORS, and nine others smaller more or less oblate	7½ by 7 diam.
88. Two MIRRORS	6¾
89. Ditto ditto	5¾
90. Three ditto	5¾
91. Three ditto	5
92. MIRROR, bronze handle	5
93. A BRONZE INSTRUMENT having a smooth blade with curved end	4½
Used by the ancient Scribes. Most of these are cast.	
94. A similar Instrument, but not curved	4½

No.

INCHES

95.	A SMALL SPOON-SHAPED FLAT UTENSIL, used by the scribes	... ...	2½ high 1¾ diam.
96.	A WEDGE-SHAPED UTENSIL for scraping and cutting soft stone	... ...	3¾
97.	AN OBLONG PIECE OF BRONZE with three holes for nails	... ... ...	3¼
98.	Two IMPLEMENTS for painting purposes		
99.	THREE ARROW HEADS; two are 1½ and one		1½
100.	AN INSTRUMENT like the blade of a Knife		5½
101.	MINIATURE MODEL OF A HOE...	...	
102.	Two TWEEZERS	... ...	2½ & 1¾
103.	SMALL ROUND PIECE OF BRONZE, flat at top and bottom, with orifice at one end	...	3¾ diam An ancient weight.
104.	A SOLID OBJECT, having incised circles, and stamped with Arabic letters at both ends		½ high An Arab weight.
105.	SMALL OBJECT with the head of a Hawk...		
	This is part of the apparatus belonging to the double rudder of a model of an Egyptian boat. All ancient boats had a double rudder which was like a paddle on each side of the stern. In the description of the shipwreck of St. Paul, the word rudder is in the plural form— <i>τῶν πηδαλίων</i> Acts xxvii., 40.		
106.	END OF A BOAT, with the head of a lion wearing the disc and Uraeus	... 2¾ broad by 2	
	Resembling the shield of the Cat-headed Goddess.		

No.

INCHES

107. VERY SMALL END OF A BOAT in silver, same as

106	1 $\frac{3}{4}$
-----	-----	-----	-----	-----------------

TRINKETS.

108. SMALL ROUND SHIELD 4 $\frac{1}{2}$ diam

Finely carved in bas relief, with figures of two lions with human faces, and floral designs. Cufic inscription on the side of the two lions, and on the smooth back an inscription in the modern Arabic character.

109. Two FACES, one with a ring, the other with a hole for suspending " 1 $\frac{1}{4}$
Greek work.

110. FOUR BRONZE RINGS

111. FIVE BRONZE RINGS with legible devices, and three others

112. FOUR BRONZE RINGS,
Perhaps for the ear.

113. FIVE BRONZE EYELIDS AND EYEBROWS

114. FIVE ROMAN COINS

115. SQUARE BRONZE OBJECT (with two rings for suspending) having had six figures in a kneeling position upon it, one of which is wanting " ... 1 $\frac{1}{2}$

III.

OBJECTS IN MARBLE,

ALABASTER, LIMESTONE and SANDSTONE.

No.	DIVINITIES.	INCHES.
116.	FIGURE SITTING, bearded, with the hands clenched on the knees, a slab with incised hieroglyphics behind ...	3 $\frac{1}{4}$
	This is a Figure of AMUN Ra. There is an incision in the top of the cap for the insertion of the two feathers which were probably of metal.	
117.	A BLACK LIMESTONE fragment. Head of OSIRIS	3
118.	SIX OBJECTS IN STONE, two of which are figures of Ra.	
119.	HEAD OF OSIRIS Black Limestone.	
120.	A MARBLE HEAD Greek work.	
121.	The lower part of the face of OIMENEPTHAH I. commonly called SETHOS I. from the tomb discovered by Belzoni in the Biban el Moluk.	3
122.	HEAD OF PTAH Of most exquisite work. Substance unknown.	3 $\frac{1}{2}$
123.	FACE AND BUST probably of PTAH ... The top of a Tablet. Limestone.	5

124.	ALABASTER FIGURE OF ISIS nursing HORUS inserted into a block of Stank Stein	4 $\frac{1}{2}$
125.	GREENSTONE FIGURE OF ISIS nursing HORUS This Figure has the seat hollowed out for the reception and preservation of some valua- ble object; it has had the eyes inserted and the uraeus was of metal.	8 $\frac{1}{4}$
126.	FIGURE OF THE HIPPOPOTAMUS HEADED GODDESS, (Thocris) the hands grasp an implement	5

This is an excellent Statue of the Goddess.
Red Stone with polished surface.

DOMESTIC FIGURES.

127.	Two small FIGURES OF BOYS, (one Terra Cotta) curious	2 $\frac{1}{4}$
128.	MALE FIGURE perfect to the middle. The arms hang by the side; the slab behind is incised with hieroglyphics ...	3
	Smoothly polished and with remains of paint.	
129.	SITTING FIGURE with hands clenched on the knees; he wears a loin cloth and is per- fect from the waist. Covered with vitreous glaze	3
130.	MALE FIGURE, a fragment. ...	2 $\frac{3}{4}$
	Good work, hard black stone.	
131.	FIGURE OF A BOY, whose hands grasp an enor- mous Phallus	3 $\frac{1}{2}$
	This has formed part of a group.	

No.				INCHES
132.	Another ditto, as last	...	...	2 $\frac{3}{4}$
	Also part of a group.			
133.	PHALLIC FIGURE	...	...	3
	Limestone.			
134.	Small FIGURE OF A BOY SITTING	...	...	2 $\frac{1}{4}$
	Phallic			
135.	FRAGMENT OF A FIGURE wearing a loin cloth ;			
	perfect to the knee	...	...	9 $\frac{1}{4}$
	The hand grasps a scroll and hangs at the side. On the back of the slab, are the remains of incised hieroglyphics.			
	This is the statue of a King, and when entire, was two feet in height. White Limestone.			
136.	FRAGMENTS OF TWO SITTING FIGURES. Remains			
	of a slab at the back ; one hand on the knee, the other arm imperfect and outstretched	...	...	...
	Limestone.			8 $\frac{1}{2}$
137.	TWO FRAGMENTS OF A FIGURE OF A PRIEST,			
	holding a Tablet with hieroglyphics on it.	4		
	Limestone.			
138.	Fragment of a MALE FIGURE with 4 horizontal			
	lines of hieroglyphics incised	...	...	6 $\frac{1}{2}$
	Limestone.			
139.	FIGURE SITTING—the hands crossed on the knees.	5		
	Gritstone.			
140.	FRAGMENT OF A SITTING FIGURE, hieroglyphics			
	incised on the lower half and on the seat.	9		
	This Figure has a long cloth extending from the waist to the ankles and wrapped round the legs. Granite.			

No.

INCHES.

141. HEAD AND SHOULDERS with slab behind having hieroglyphics which have been filled in with blue pigment $2\frac{3}{4}$

This Head has a long lock in addition to the usual arrangement of the Hair; good work. Limestone.

142. FIGURE; 5 horizontal lines of hieroglyphics incised 7

143. Two FRAGMENTS OF A FIGURE ... 8

Horizontal and perpendicular lines of hieroglyphics and some legible lines of hieroglyphics down the back; A functionary of the XVIII. or XIX. Dynasty. Soft stone.

144. SITTING FIGURE $2\frac{1}{2}$
Alabaster.

145. FIGURE OF A WOMAN ON A COUCH ... 4

Rude as is this Figure it is genuine, and not the work of a European or Arab forger. Every fragment of color left on the stone is suggestive of peculiarity of dress or superstition. The necklace; the double line round the loins with dots indicating the ornamental band; the bracelets on the wrists; but above all, the figure of the Hippopotamus-headed Goddess at the head of the Couch with another grotesque figure, perhaps a demon, but now too much defaced to be recognisable, are all evidences of its genuineness. At the foot end of the couch are other red lines, too much obliterated to assist speculation, for we are as yet ignorant of the device proper to that end of the Couch. Limestone.

No.	INCHES
146. UPPER HALF OF A FEMALE FIGURE ... 7 Limestone.	
147. FEMALE FIGURE with part only of the head; perfect from neck to knees, with drapery in folds round the loins; arms hanging by the side. 2 $\frac{1}{2}$ Limestone with remains of paint.	
148. FEMALE FIGURE, part of a group, the right hand holds a phallus above her head, and the left supports her knee. ... 3 Limestone.	
149. HEAD 6 Roman workmanship, probably a fragment of a Sarcophagus. Parian Marble	
150. HEAD OF AN EGYPTIAN 5 $\frac{1}{2}$ Limestone.	
151. Another ditto ditto. 4 $\frac{1}{2}$ Limestone.	
152. HEAD OF AN EGYPTIAN 1 Marble.	
153. FRAGMENT, face and neck Excellent Sculpture, Limestone.	
154. FACE 1 Limestone painted.	
155. HEAD OF A NUBIAN WOMAN ... 2 Limestone Painted	
156. A RIGHT HAND grasping the Crux ansata; life size. 1 $\frac{1}{2}$ Granite.	
157. A RIGHT HAND holding a volume. ... Greek work. Marble.	

No.	INCHES
158. Two FRAGMENTS OF FEET Limestone.	2½ and 1½

MUMMY FIGURES.

159. FIGURE OF A MUMMY, 7 horizontal lines of incised hieroglyphics ; lying on the front is a bird with human head	...	6
The figure of the Soul coming to reanimate the body,—very rare.	Limestone.	
160. UPPER PORTION OF A FIGURE OF A MUMMY, bearded and with the arms folded ; four horizontal lines of hieroglyphics incised ; remains of color.	...	9
Limestone.		
161. FIGURE OF A MUMMY, painted and incised with 6 horizontal lines of hieroglyphics		
Limestone.		
162. FIGURE OF A MUMMY painted, in each hand an emblem ; 5 horizontal lines of hieroglyphics, not incised	...	6½
Limestone.		
163. FIGURE OF A MUMMY plastered over and painted, with 6 horizontal lines of hieroglyphics	...	8½
Hard Stone.		
164. FIGURE OF A MUMMY painted, 4 horizontal lines of hieroglyphics	...	7½

No.	INCHES.
165. FIGURE OF A MUMMY painted, 7 perpendicular lines of hieroglyphics Limestone.	7 $\frac{1}{4}$
166. FIGURE OF A MUMMY painted; remains of horizontal lines of hieroglyphics Limestone.	7 $\frac{3}{4}$
167. FIGURE OF A MUMMY painted, 5 horizontal lines of hieroglyphics; at back 1 perpendicular line of hieroglyphics Limestone.	7
168. FIGURE OF A MUMMY, remains of paint; 5 horizontal lines of hieroglyphics incised Perfect. Limestone.	7 $\frac{1}{2}$
169. FRAGMENT OF HEAD AND BODY of a bearded mummy, 5 horizontal lines of hieroglyphics, incised Hard black stone.	...
170. FRAGMENT OF HEAD AND BODY of a mummy; remains of horizontal lines of hieroglyphics, incised Hard Black Stone.	4 $\frac{1}{2}$
171. FRAGMENT OF UPPER PART OF BODY; 1 vertical line and 3 horizontal lines of hieroglyphics, incised and painted Limestone.	5 $\frac{1}{2}$
172. FIGURE OF A MUMMY; 6 incised horizontal lines of hieroglyphics Nubian proportions. Sandstone.	8 $\frac{1}{2}$

No.	INCHES
173. FIGURE OF A MUMMY; 5 horizontal lines and 1 perpendicular line of hieroglyphics in front	$5\frac{1}{2}$
Remarkable Micaceous Stone.	
174. FIGURE OF A MUMMY; painted perpendicular line of hieroglyphics ...	$6\frac{1}{4}$
Limestone.	
175. FIGURE OF A MUMMY in two fragments; painted horizontal lines of hieroglyphics in front, and perpendicular lines behind	$6\frac{1}{2}$
This figure has received a second inscription on a black ground. She carries two water-bottles instead of a bag of seeds.	
Hardstone.	
176. FIGURE OF A MUMMY, horizontal lines of hieroglyphics painted ...	$7\frac{1}{2}$
Limestone.	
177. FIGURE OF A MUMMY, remains of hieroglyphics	6
Limestone.	
178. FIGURE OF A FEMALE MUMMY colored; 8 horizontal lines of incised and painted hieroglyphics ...	$10\frac{5}{8}$
Limestone.	
179. FIGURE OF A FEMALE MUMMY, with 7 horizontal lines of hieroglyphics not incised, one or two being rather faint	$9\frac{1}{2}$
Limestone.	
180. FIGURE OF A FEMALE MUMMY painted, 5 horizontal lines of hieroglyphics not incised	$8\frac{3}{4}$
Limestone.	

No.	INCHES
181. FRAGMENT OF A FIGURE OF A MUMMY, the feet wanting 8	
Hieroglyphics on the body in black pigment. Limestone.	
182. FRAGMENT OF LOWER PART OF A MUMMY horizontal line of hieroglyphics incised 3 Hardstone, glazed and of a greenish color.	
183. FRAGMENT OF HARDSTONE as 176 ...	
184. FRAGMENT OF HARDSTONE, glazed as 176	
185. FRAGMENT OF ALABASTER 6 Upper part of the figure of a mummy, some painted perpendicular lines of hieroglyphics remain.	

FIGURES OF ANIMALS

186. FIGURE OF A MONKEY Sitting and holding a pot in his hands 2½ It is a Kohl or Stibium bottle of Alabaster.	
187. WHITE LIMESTONE STATUE of an old Monkey holding a younger one ... 2½	
188. FIGURE OF A MONKEY Sitting on a slab, a hole at the top and in the base ... 4 high Sandstone.	
189. FIGURE OF A HUMAN-HEADED HAWK, fragment 2½ long Figure of the Soul. Black Limestone.	
190. SMALL FIGURE OF A CAT ... Stone.	
191. A FRAGMENT OF A FIGURE OF A CROCODILE 5½ Well sculptured. Black Limestone.	
192. HEAD OF A RAM in Stone, and eight other objects	

No.

INCHES

FUNERAL STELE, TABLETS, PECTORALS,
AND INSCRIBED SLABS.

193. A SLAB 6 $\frac{1}{2}$

On the top of which is a head in alto
relievo; below it is a male figure holding
in his right and left hands two serpents and
a scorpion. On his right is a lion, at the
left stands a goat, and under the feet are
two crocodiles. There are incised hierogly-
phics at the back, base and sides of the
slab, with emblems of other gods.

These tablets are frequently met with in
Egyptian collections, and are made of various
materials, much less frequently however of
wood than of stone. They represent the
youthfnl Horus, who is invoked as a pro-
tector against the evils arising from the
bite of serpents, the sting of scorpions, the
horns of cattle, and the attack of crocodiles.

194. TABLET OR SLAB with four painted horizontal
lines of hieroglyphics 19 $\frac{1}{4}$ long
8 broad

195. A LARGE TABLET with a fragment, incised with
figures, and five horizontal lines of hiero-
glyphics 15 long
9 $\frac{3}{4}$ broad

The figures of the Man and Wife have the
remains of paint. Before them is a Table
bearing the regretted food of the Israelities,
viz: A Duck, a Calf's head, Onions, Cu-
cumbers, Bread and Wine. The man holds
a vase, and under the chair of the woman
is a box.

No.	INCHES
196. TABLET OF SOFT STONE in two fragments, with eight horizontal and the remains of four vertical lines of incised hieroglyphics with an ornamental painted rim,	16 long $11\frac{1}{2}$ brd
A Man sitting before a Table of offerings.	
197. A TABLET carved with figures in two divisions with the remains of paint; no hieroglyphics	12 long $7\frac{3}{4}$ broad $1\frac{3}{4}$ high
Soft stone. It represents on the left side a mother caressing a boy, on the right side a father caressing a girl. In the lower compartment the son is making an offering of Cucumbers, Onions, Grapes, Bread and a Calf's head; at the top are the usual eyes and ring.	
198. Another ditto which has been painted with figures that are almost defaced...	14 $\frac{3}{4}$ long $9\frac{1}{2}$ broad $1\frac{3}{4}$ thick
There are five perpendicular lines of hieroglyphics in black on a yellow ground.	
A Man making an offering to HORUS Ra.	
199. Another ditto in three fragments, painted in various colors with figures and five horizontal lines of hieroglyphics in black paint	10 long $7\frac{1}{2}$ broad 1 thick

No.	INCHES
200. Two CARVED STONES with remains of a face and ear and other fragments	... 12 long 4 broad 4 thick
All these fragments came from Belzoni's Tomb, one piece being from "the Chamber of the sideboard."	
201. STONE TABLET with hieroglyphics and the re- mains of incised figures holding up their hands	... 6½ long 5½ broad 3 thick
Fragment	
202. FRAGMENT of another ditto with a head in- cised upon it	... 3½ long 2¾ broad
203. Another with raised carving, three figures upon it, and a man and his wife	3½ long 3½ broad
Theban work; upper part of a Tablet.	
204. Another ditto ditto, a ram's head upon it.	6 long 3 broad
205. FIGURE OF A RAM on a small Tablet	... 3½ long 3 broad
With the name AMUN Ra. Limestone.	
206. A LIMESTONE TABLET with incised head which has been painted	... 4½ long The head of a KING ... 4 broad
207. STONE FRAGMENT with remains of carving; a bas- relief of a male figure holding a Mace	4¾ long 3½ broad
Ptah. The work of a Student.	

No.	INCHES
208. THICK STONE FRAGMENT with remains of perpendicular lines of hieroglyphics and a figure in alto relieveo at the side.	4 long 4 broad
Fragment of the seat of a figure. The hieroglyphics on the side are well executed and painted blue.	
209. Another ditto ditto with remains of carving, a female head incised	5 $\frac{3}{4}$ long 5 broad
Of the very best Theban sculpture, but injured by the damp.	
210. Another ditto with remains of carving	5 long 4 $\frac{1}{2}$ broad
211. Another ditto as 202	2 $\frac{3}{4}$ long 2 broad
212. Another kneeling ditto ditto; a Female Figure, with hands on the ground incised	4 $\frac{3}{4}$ long 3 $\frac{1}{2}$
The work of a Student.	
213. Another ditto ditto, which has been incised with two kneeling Figures of which only one remains, four perpendicular lines of hieroglyphics	6 long 4 $\frac{1}{2}$ broad
Part of a Tablet.	
214. THREE FRAGMENTS OF PART OF A FIGURE holding an Oar	9 $\frac{1}{4}$ long 4 $\frac{1}{2}$ broad
In the flat relieveo of the best age.	

No.	INCHES
215. Another portion having on it a boat with an or-	
nament	10 long $6\frac{1}{2}$ broad
Perhaps a Mummy sledge or case, near this is a Figure making an offering, and at both ends is a mythical head.	
216. Another portion with a Figure in a boat rowing	$7\frac{3}{4}$ long $5\frac{3}{4}$ broad
This fragment is of most excellent work in the low relief of the age of Thothmes III.	
217. Two STONE FRAGMENTS with incised hierogly-	
phics in two perpendicular lines ...	5 $\frac{1}{4}$ long $4\frac{1}{4}$ broad
Probably from a Tomb in the Assascef	
218. LIMESTONE SLAB with projecting head of a	
Gazelle	5 $\frac{1}{2}$
219. A SLAB both faces incised ...	4 $\frac{1}{4}$ sqre.
The work of a youthful hierogrammatist. Limestone.	
220. A LIMESTONE FRAGMENT, with drawing in black	
of a Jackal	2 $\frac{3}{4}$ sqre.
This has drawings on both sides. It would appear that any piece of Limestone or fragment of pottery was occasionally used for writing on by the ancient Egyptians, and by the Christians, as many of these fragments of Limestone bear inscriptions in the Coptic language beginning with a cross.	
221. SLAB. MOULD OF A BIRD ...	4 $\frac{1}{2}$ sqre.
Very perfect.	
222. THEBAN FRAGMENT with head of Osiris incised	4
Limestone.	

No.	INCHES
223. THREE CHIPS OF STONE inscribed, one Christian in Greek, and two enchorial	...
224. THIN BLOCK OF LIMESTONE having the remains of a royal name upon it, with two lines of hieroglyphics	... 8 by 6
225. FRAGMENT OF LIMESTONE with five lines of hieroglyphics	... ... ...
226. Thick block, ditto, with two lines of hieroglyphics	... ... $8\frac{3}{4}$ by $4\frac{1}{4}$
	These three fragments have belonged to the same tomb.
227. SIX FRAGMENTS OF STONE	... ... $5\frac{1}{4}$ long 4 broad
	One has a rudely incised Figure, whose hand holds a shield ; the second has an Owl, the third has an incised scarabæus and hieroglyphics, the fourth has the head of an Asiatic Prisoner, and two others. Gritstone.
228. FRAGMENT OF A SLAB in a coarse white composition, with blue glaze having three Figures in white, with hieroglyphics.	
229. A LIMESTONE FRAGMENT OF A TABLET ; statue of a Lady with a singular head dress.	
230. FRAGMENTS OF A TABLET carved with the eyes of HORUS and various emblems	$2\frac{3}{4}$ sqre.
	Limestone with vitreous glaze.

No.

INCHES

PECTORALS.

231.	A PECTORAL PLATE, made of soft black Limestone	...	...	...
	It bears a scarab with a human head and arms, two Serpents, and two heads of hawks. On the reverse are five lines of inscription, and two figures in outline in the attitude of surprise or adoration.			
232.	PECTORAL with the usual hieroglyphics		$3\frac{3}{4}$	long
	Black Limestone.			
233.	A BLACK STONE PECTORAL	...		$4\frac{1}{8}$ high 5 broad
234.	A PECTORAL PLATE...	..	...
235.	FRAGMENT OF A PECTORAL in laminated stone, blue glaze, formerly inlaid			2
	ISIS and NEPHTHYS; on the reverse the suppliant kneeling before Osiris.			
236.	NUMEROUS FRAGMENTS OF SLABS with Figures in Basso-relievo and hieroglyphics			2

VASES AND TAZZE.

SEPULCHRAL.

237.	FOUR VASES with the heads of the GENII OF AMENTI as covers; each vase has four perpendicular lines of hieroglyphics engraved on it	$14\frac{1}{2}$ high
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These Vases were made to contain the viscera of the deceased person in whose tomb they were deposited. The four form a complete set and are of the period of Pharaoh Hophra. Alabaster.

No.	INCHES
238. A LARGER VASE with its cover in the form of a human head ...	18 high
On the top of the head are a few hieroglyphics. Alabaster.	
239. FIVE SIMILAR VASES one only having its cover	9 $\frac{1}{2}$
Four of these belong to the same set and bear the name of the deceased and the four Genii of AMENTI inscribed in a black pigment.	
Limestone.	
240. FOURTEEN SIMILAR VASES without hieroglyphics	11 $\frac{1}{2}$ to 8
Theban Limestone.	
241. NINE VASES one of which has a double head the monkey and jackal united and bears an incised inscription	9 $\frac{1}{2}$
Limestone.	
242. THREE SOLID VASES without inscription	
Limestone.	
243. FOUR SOLID VASES inscribed with hieroglyphics in black pigment, each cut out of a single piece of Limestone	10
These solid Vases are ancient specimens of a fraudulent transaction, for they were supposed to be hollow and to contain the viscera of the deceased and mummified person.	
Limestone.	
244. Another set ditto	...
All such Vases were formerly called canopic.	
245. SEVENTEEN SOLID HEADS of the Genii of AMENTI, without Vases.	...
246. A SMALL SOLID VASE, greenish yellow, with jackal's head, painted	...

No.	29	INCHES
247. MINIATURE VASE of the same form	...	5½ high 1¾ diam.
Alabaster.		
<hr/>		
DOMESTIC.		
248. Two VASES with two handles	...	10¾ by 6¾ 9 by 5¾
Alabaster.		
249. A VERY SMALL VASE	...	1¾ high ½ diam.
Limestone.		
250. ONE VASE similar to the last with one handle, the other having been taken off	...	10¾ high 4¾ diam.
Alabaster.		
251. VASE, flattish with handle. The stone of which it is made is richly veined of a dark color and full of fossils	...	4¾ by 4
Marble.		
252. A SMALL CONICAL VASE, with handles at the top for suspending	...	2½ high
Alabaster.		
253. Two BOTTLES, finely veined, perfect	...	6 high 1½ diam.
These two bottles are admirable specimens of the art of turning. Alabaster.		
254. A SMALL VASE	...	2¾ high
Alabaster.		

No.	INCHES
255. Two VASES OF GLOBULAR FORM, the larger more perfect	3 high 2 diam. Alabaster.
256. TWO MINIATURE MORTARS	1½
Alabaster.	
257. A VERY SMALL JAR .....	...
Alabaster.	
258. A SMALL VASE	3 high
259. A ditto ditto half full of Bitumen	2¾ high
260. A JUG	7½ high
27 diam.	
261. A small and very graceful VASE, with two handles at the side	5 high 1½ diam.
262. A SMALL VASE, having one handle and remains of two others for suspending.	5½ high 1 diam.
263. Another ditto open at top and base ; it is narrow at the top, widens to the centre, and de- creases slightly at the base	5½ high 1½ diam.
264. A SMALL VASE	5½ high 2 diam.
265. Two UNGUENTARIA....	3 high
266. THREE VASES	3¾ high
267. FIVE VASE COVERS	17/8 13/4 11/4

These are disks of Alabaster with a slight
projection which fitted the orifice of the vase.

No.	INCHES
268. A CONICAL VASE 4 high 2½ diam.	
269. A GLOBULAR VASE, broken These objects from 258 to 269 are all of Alabaster.	
270. SMALL VASE 1¾ Stone.	
271. BOTTLE with handles for cord... 3½ high Black Marble.	
272. Two JARS 4 diam. 3½ high 2½ diam. One black, the other a light colored Marble.	
273. THREE JARS, two perfect 3½ diam. 1¾ high 2¾ high 1¾ diam. 2½ high 1¾ diam. Black Marble.	
274. A THIN DRINKING VESSEL 2 high 2 diam. Dark Stone.	
275. A Small and very elegant VASE 3 Alabaster.	
276. SIX JARS from 2 to 6 inches Alabaster.	
277. A CUP 4½ 3¾ Alabaster.	
278. FOUR ALABASTRONS, three of which are entire ... 5½ high	

No.

INCHES

279.	AN ALABASTRON perfect and polished, with knobs at the side which are perforated...	
280.	Two ALABASTRONS found at ATHENS ...	7 high
	These Vases are remarkably thin, showing a very high perfection in the art of turning; one is perfect.	
281.	AN ALABASTRON with two knobs at the sides	2½ high ½ diam.
282.	A SMALL HOLLOW OBJECT ...	1½
	Alabaster.	
283.	A JAR with stopper ...	3½ high 1½ diam.
	Alabaster.	
284.	SIX VASES, with conical bases	5 high 1½ diam.
	Alabaster.	
285.	A SMALL GLOBULAR VASE in two halves	
	Alabaster.	
286.	FOUR SMALL VASES on a stand	...
	Coarse white composition, blue glaze.	
287.	Two COVERS OF VASES ...	2¾ diam. 1
	Alabaster.	
288.	FRAGMENT OF A LARGE VASE with carved handle	7½ high
	Alabaster.	
289.	FRAGMENTS ...	7½ by 6½
	Part of a Vase having a spout. Alabaster.	

No.	INCHES
TAZZE.	
290. A TAZZA	4 $\frac{1}{2}$ diam
	Soft black Limestone. Thin.
291. A TAZZA	3 diam.
	Alabaster.
292. Two TAZZE, one shallow	1 $\frac{3}{4}$ high
	3 diam.
	$\frac{3}{4}$ high
	Alabaster.
293. A SMALL TAZZA	4 $\frac{1}{2}$ diam
	1 $\frac{1}{2}$
	Alabaster.
294. FRAGMENTS OF AN ALABASTER TAZZA...	
295. UNGUENTARIUM AND SMALL TAZZA, both	
fragments	
	Alabaster.
296. A DISH AND FRAGMENTS	7 diam.
	Alabaster.
STIBIUM VASES.	
297. Two SMALL VASES with broad flat rims, and	
narrow aperture, one is white, the other	
black	2 $\frac{1}{4}$ high
	2 $\frac{1}{2}$ diam.
	Stibium Bottles. Marble.
298. NINE STIBIUM VASES, various sizes ...	
	Some still containing the Stibium, a com-
	position of Antimony and Lamp black.
	Alabaster.

No.		INCHES
299.	SMALL STIBIUM VASE on a stand Limestone.	2
300.	SMALL STIBIUM VASE with two knobs... Limestone.	1½
301.	FIVE SMALL STIBIUM VASES, one with a flat cover ... Alabaster.	

Stibium Vases are very commonly of this shape when they are made of Alabaster. Some of these contain the remains of the Stibium. The modern name for Stibium is (Kohol) a synonym for black, because it is a composition of Antimony and lamp black which the ancient and modern Egyptians use for blacking the margin of the eyelids. This fancied adornment is very much employed, particularly by women of fashion, and we read in the original text which describes Jezabel adorning herself to meet Jehu, that she "painted her eyes" not "her face" as it is rendered in the common version, II. Kings, ix. 30.

SCARABÆI.

Inscribed.

302.	A LARGE SCARAB	...	...
	Soft black Limestone inscribed with six lines of hieroglyphics.		
303.	A Ditto ditto	...	...
	Soft white Limetone inscribed with nine lines of hieroglyphics		

No	INCHES
304. A Ditto	ditto
	Hard stone, inscribed with ten lines of well defined hieroglyphics.
305. A LARGE SCARAB	... ...
	Hard stone, having eleven lines of well defined hieroglyphics.
	This Scarab has been gilt.
306. A LARGE SCARAB	... ... ...
	Hard stone, inscribed with five lines of ill defined hieroglyphics
307. A LARGE SCARAB	... ... ...
	Hard stone, inscribed with nine lines of well defined hieroglyphics.
308. A LARGE SCARAB	... ... ...
	Soft black Limestone inscribed with eleven lines of hieroglyphics.
309. A LARGE SCARAB	... ... ...
	Perhaps in pottery, inscribed with unintelligible signs.
310. A LARGE well formed SCARAB	...
	Radici di Smeraldo, inscribed with ten lines of well defined hieroglyphics.
311. A Ditto	... ... ...
	Same material, but not so well formed and with only eight lines of hieroglyphics.
312. ANOTHER...	... ... ...
	Soft black Limestone, inscribed with seven lines of hieroglyphics.

No.

INCHES²

313. A Rudely formed Large SCARAB ...
 Soft white Limestone, inscribed with seven lines of hieroglyphics. There is a line round the margin of the inscription.

314. Coarsely formed Large SCARAB ...
 An unknown material, with five lines of hieroglyphics in a yellow pigment.

315. Two SCARABS
 One in soft black Limestone, with five lines of hieroglyphics, the other is a fragment of a Scarab in a hard green stone resembling green porphyry.

316. Two SCARABS
 One has a human head with a mystical picture on the under surface, contained within a marginal line. Soft black Limestone. The other is made of the usual stone which was afterwards glazed with a vitreous glaze. This Scarab bears the name of AMUNOTHPH the II. with other hieroglyphics.

317. Two SCARABS
 One is apparently in the common stone of the glazed Scarabs having a green paint and being inscribed with seven lines of tolerably defined hieroglyphics. The other has a vitreous glaze and nine lines of admirable hieroglyphics.

318. Two SCARABS
 One is in the laminated stone, usually employed, having on its reverse a figure of Typhon, and round the margin a series of holes. The other bears the cartouch of AMUNOTHPH with various hieroglyphics.

No.	INCHES
319. FOUR SCARABS	... ... ...
	One is of Lapis Lazuli bearing a cartouch with other hieroglyphics. The second is in the laminated stone with emblems. The third is similar, and the fourth has a green vitreous surface, and bears upon the reverse two divinities seated.
320. SIX INSCRIBED SCARABS	... ...
321. SIX SCARABS	... ...
	Hard Stone.

UNINSCRIBED.

322. A LARGE SCARAB	... ...
	Hard green Stone.
323. ANOTHER Ditto	ditto ...
324. Two SCARABS	... ...
	Beautifully worked in a very hard green Stone, with striated wing case.
325. Two LARGE SCARABS	... ...
	A hard green Stone of inferior work.
326. One ditto	... ...
327. Two ditto	... ...
	One in hard Stone, the other in Marble.
328. One ditto	... ...
	Soft Limestone.
329. Two ditto	... ...
	One in Granite, the other in white Limestone.

No.	INCREAS.
330. Two ditto	... ... ...
	One in Granite, the other in laminated Stone with remains of glaze.
331. Two ditto	... ... ...
	Soft black Limestone.
332. ONE ditto	... ... ...
	Hard green Stone.
333. ONE ditto	... ... ...
	Glazed Stone.
334. FOUR ditto	... ... ...
	Various Stones.
335. FOUR ditto	... ... ...
	Hard Stone and well formed.
336. ONE ditto	... ... ...
	Hard Stone.
337. ONE ditto	striated wing case
	Hard Stone.
338. Two SCARABS	... ... ...
	Hard Stone.
339. Two ditto	... ... ...
	Soft Stone.
340. FOUR ditto	... ... ...
	One in Amethyst, rude work.
341. THREE ditto	... ... ...
	In various Stones.
342. ONE ditto	... ... ...
	Hard Stone.
343. Two ditto	... ... ...
	One in a hard Stone.

No.		INCHES
344.	Two ditto	...
		Both in hard Stone.
345.	Two ditto	...
		Ditto.
346.	ANOTHER ditto	...
		In a composition coated with a blue glaze.
347.	ONE ditto	...
		Coarse soft composition with a green glaze.

DOMESTIC AND OTHER UTENSILS.

348.	STAND on four Legs	...	...	4 long $1\frac{3}{4}$
			Black Limestone.	
349.	Two WEIGHTS	...	...	1 high
			Hard black Stone.	
350.	An object like the STOPPER OF A BOTTLE, hollow with hieroglyphics and cartouch	...	...	$1\frac{1}{2}$ high
			The top of a Stick bearing the name of AMUNOTHPH III. Limestone.	
351.	IMPLEMENT OF POLISHED STONE	...	...	4
352.	STONE UTENSIL of an oval form polished and incised with hieroglyphics	...	...	$3\frac{1}{2}$ wide
353.	HEAD REST, entire...	...	...
			Alabaster.	
354.	SEVEN CYLINDERS, and a fragment of one in glass	...	...
			Black Limestone.	
355.	MOULD OF A PHœNIX	...	...	5 sqre.
			Limestone.	

No.	INCHES
356. A SQUARE PIECE OF SLATE	3 $\frac{3}{4}$ sqre.
357. A PIECE OF SLATE, flat, pear-shaped and with handles	8 $\frac{1}{2}$ long 4 $\frac{1}{4}$ broad
358. UNKNOWN OBJECT, a kind of knob with a hole at the bottom	6
Stone. This is an instrument now used in the Baths of Cairo, for rubbing the soles of the feet.	
359. PIECES OF A COMPACT HARD STONE to be carved into the form of two fingers ...	3 $\frac{3}{4}$
Supposed to have been used by the Ancient Scribes for the purpose of smoothing the Papyrus after an erasure.	
360. A STONE ERASER	3 $\frac{1}{2}$
361. FOUR ERASERS representing the first and second fingers of the right hand ...	
362. TWO FRAGMENTS hollowed out, incised and painted hieroglyphics on the outer side and at the base	2 $\frac{1}{2}$
Limestone.	
Part of a miniature Sarcophagus.	
363. THREE HEMATITE IMPLEMENTS for applying the Stibium to the eyelids; one of these, 4 $\frac{1}{4}$ inches long, is inscribed. Also six Tablets in Pietra dura, of which four are engraved.	
364. A SMALL OBJECT	1 $\frac{1}{4}$
Marble.	
365. EIGHT UNKNOWN OBJECTS	
Stone.	

No.	INCHES
366. NINE OBJECTS	...
	Stone.
367. ELEVEN OBJECTS	...
	Hard Stone.
368. TWENTY-NINE SPECIMENS, viz.,—	...
	10 of Marble, 4 of cut ditto, 1 ditto with remains of gilding, 3 of Granite, 6 miscellaneous specimens, 1 of Ochre, 1 Dark red Stone, 2 curious fossils.
	Specimens of Egyptian Porphyries, Gritstone, Limestones, Sandstone, Alabasters, and Pebbles.
369. TWENTY FOSSIL BIVALVE SHELLS,	...
	Two single.

III.

OBJECTS IN WOOD.

DIVINITIES.

370. SMALL FIGURE OF OSIRIS (Mummy)	with gilt	
head-dress	...	...
		6½
	Hardwood.	
371. FIGURE OF ISIS on a Stand,	kneeling	12
	She wears her emblem—a throne on her head. The left hand is on her knee, the right hand, which is stretched out, has been detached. Remains of gilding.	

No.	INCHES.
372. ANOTHER ditto draped, and on a stand	11 $\frac{1}{2}$
This is a perfect figure, well formed and in hard wood; it was originally in two pieces, joined at the instep.	
373. COVER OF A VASE with a human head	4 $\frac{1}{2}$
One of the Genii of Amenti.	
374. ANOTHER...	3
Ditto	
375. FACE OF ONE OF THE GENII OF AMENTI	3 $\frac{1}{2}$ long
This is also the cover of a vase.	

MUMMY FIGURES.

376. FIGURE OF A BEARDED MUMMY	...	7 $\frac{1}{2}$
Hard wood; with 7 lines of carved and painted hieroglyphics.		
377. BEARDED FIGURE OF A MUMMY	...	9 $\frac{1}{2}$
With one vertical and 9 horizontal lines of hieroglyphics.		
378. ANOTHER; a female	...	9
With painted hieroglyphics, and one line in preparation.		
On this figure some of the hieroglyphics are drawn previously to being carved.		

No.	INCHES.
379. ANOTHER	7 $\frac{1}{2}$
	With one perpendicular line of incised hieroglyphics.
380. ANOTHER	7 $\frac{1}{4}$
	With nine horizontal lines of painted and incised hieroglyphics.
381. ANOTHER	7 $\frac{1}{4}$
	With six horizontal lines of incised hieroglyphics with cartouches.
382. ANOTHER	7
	With six horizontal lines of incised hieroglyphics and cartouch. Oimenepthah I. recognised by foreign Egyptologists as Sethos I. whose Sarcophagus is in the Museum of Sir John Soane. From Belzoni's Tomb.
383. ANOTHER...	7 $\frac{1}{2}$
	With six horizontal lines of incised hieroglyphics with both cartouches of the King Oimenepthah or Sethos I. Cedar Wood. From Belzoni's Tomb.
384. ANOTHER ...	7 $\frac{1}{4}$
	Cedar Wood, with five horizontal lines of hieroglyphics with cartouch. Feet wanting. From Belzoni's Tomb.
385. ANOTHER ...	7
	With six horizontal lines of incised hieroglyphics containing cartouch.
386. ANOTHER ...	7 $\frac{1}{2}$
	Incised hieroglyphics, cartouch illegible.

No.	INCHES
387. ANOTHER ...	7 $\frac{1}{4}$
With five horizontal lines of incised hieroglyphics.	
From Belzoni's Tomb.	
NOTE—These seven wooden figures of a mummified person were selected by Mr. Robert Hay, from the great heap which then existed in the Bull or Apis Room, the unpainted chamber in this tomb of Oimenepthah which was discovered by G. Belzoni in the year 1817, on the 19th of October.	
Vide—Belzoni, Researches & Operations in Egypt, Nubia Ps. 235 & 289.	
388. ANOTHER ...	8 $\frac{1}{2}$
With six horizontal lines of incised hieroglyphics. A functionary of the XVIII. Dynasty.	
389. FIGURE OF A BEARDED MUMMY	7 $\frac{1}{2}$
With five incised horizontal lines of hieroglyphics, of the XIX Dynasty.	
390. ANOTHER ...	9
With eight horizontal lines of hieroglyphics and one perpendicular line in front.	
The hieroglyphics are good and are filled in with a green pigment.	
391. ANOTHER ...	9 $\frac{3}{4}$
With 7 horizontal lines of incised hieroglyphics.	
Some functionary of the XIX. Dynasty; well executed. Cedar wood.	
392. ANOTHER ...	8 $\frac{1}{4}$
With 6 horizontal lines of painted hieroglyphics.	

No.	INCHES
393.	ANOTHER 7 $\frac{3}{8}$
	With 5 horizontal lines of hieroglyphics and one perpendicular ditto behind.
394.	ANOTHER 7 $\frac{3}{4}$
	Remains of painted hieroglyphics.
395.	ANOTHER 7 $\frac{1}{2}$
	With 4 horizontal lines of hieroglyphics and one vertical line behind.
396.	ANOTHER 9
	Remains of painted hieroglyphics.
397.	ANOTHER 8
	With one perpendicular line of hierogly- phics painted.
398.	ANOTHER 7 $\frac{1}{4}$
	With horizontal line of hieroglyphics painted.
399.	ANOTHER 9
	With five horizontal lines of hieroglyphics and one perpendicular.
400.	ANOTHER 8
	With perpendicular lines of hieroglyphics painted.
401.	FIGURE OF A MUMMY 8
	With perpendicular lines of hieroglyphics painted.
402.	ANOTHER 7 $\frac{3}{8}$
	Ditto Ditto.
403.	ANOTHER bearded ditto, on base ... 10
	No hieroglyphics, covered with Bitumen.
404.	A FIGURE OF A MUMMY 7 $\frac{1}{4}$
	With five horizontal lines of hieroglyphics.

No.	INCHES
405.	FIGURE OF A MUMMY
	7 $\frac{1}{2}$
	With remains of hieroglyphics.
406.	ANOTHER...
	6 $\frac{1}{2}$
407.	ANOTHER ..
	6 $\frac{1}{2}$
408.	ANOTHER ..
	4 $\frac{1}{2}$
	Small and Plain.
409.	ANOTHER...
	15
	With base; no hieroglyphics, a pointed head-dress.
410.	ANOTHER...
	13 $\frac{1}{2}$
	With base, one perpendicular line of hieroglyphics painted in yellow on a black ground, Sycamore wood.
411.	ANOTHER...
	19 $\frac{1}{2}$
	With base; three perpendicular lines of hieroglyphics in front, and one line on the slab, behind the figure, a lady worshipper kneeling before him.
412.	ANOTHER...
	20
	Remains of perpendicular lines of hieroglyphics on the slab behind the figure.
413.	ANOTHER ...
	22
	With hieroglyphics painted in front and on slab behind. This Figure has contained a Papyrus.
414.	ANOTHER...
	12 $\frac{1}{2}$
	On a pedestal, colour much defaced.
	In the pedestal is a cavity with a sliding cover on which was a figure. The cavity contained a Papyrus.

No.	INCHES
415. ANOTHER... 12	
On box pedestal, with perpendicular lines of hieroglyphics before and behind. There is a square cavity in the top of the front of the pedestal for a Papyrus.	
416. ANOTHER... 10½	
With hieroglyphics.	
417. ANOTHER	
Ditto Ditto.	
418. ANOTHER... 16½	
Painted, one perpendicular line of hieroglyphics before and behind; considerably defaced, but of good proportion.	
419. ANOTHER... 12	
With slab behind.	
420. ANOTHER... 12	
Beard remaining, perpendicular line of hieroglyphics before and behind, very perfect.	
421. ANOTHER... 12	
With perpendicular lines of hieroglyphics before and behind. All these figures from 410 to 421 inclusive, are figures of Osiris, as judge of Amenti or Hades.	
422. ANOTHER... 12	
In wooden case, six horizontal lines of hieroglyphics and bands of color painted over case.	
The figure of the deceased is made of cedar wood, and the hieroglyphics are deeply cut and well formed, six horizontal lines of hieroglyphics, and one vertical containing the name of the deceased.	

No.	INCHES.
423. FIGURE OF A MUMMY wearing an apron, painted black	8 $\frac{3}{4}$
424. ANOTHER ditto, the apron and part of dress carved with folds	8 $\frac{3}{4}$
A complete figure of a functionary of the XVIII Dynasty.	
425. BLACK FIGURE OF A MALE MUMMY with the feathers of OSIRIS	20
Sycamore wood.	
426. ANOTHER ditto on a Stand	11 $\frac{1}{2}$
Remains of painted hieroglyphics; broken head-dress. The Stand is in the shape of the hieroglyphics which form part of the word “deceased” or “justified” the feathers in the cap also form part of the complete word. Sycamore wood. These two last are pro- bably figures of Osiris as judge of the dead.	
427. FIGURE OF A DECEASED LADY	8 $\frac{1}{4}$
Hard wood. With one perpendicular line of hieroglyphics behind and before	
428. ANOTHER ditto	7 $\frac{1}{4}$
Hard wood. Eight horizontal lines of in- cised hieroglyphics.	
429. TWO FEMALE FIGURES with hieroglyphics	9 & 6

DOMESTIC FIGURES.

430. MALE FIGURE, painted flesh color with a white dress, sitting in a chair with bars.	4 $\frac{3}{4}$
The master of a boat wrapped up in his mantle, sitting in a low chair. Morning	

No.	INCHES
431. ANOTHER ditto, hands on knees ... 4 Master of the boat. Mid-day.	
432. ANOTHER ditto wearing a petticoat and some drapery over left shoulder, right and left arms outstretched 6 $\frac{3}{4}$ Captain of a boat.	
433. ANOTHER ditto wearing a petticoat, sitting in chair with bars at the back ... 5 The proprietor of the boat.	
434. MALE FIGURE OF A SAILOR squatting, wanting arms 4 $\frac{1}{2}$	
435. ANOTHER ditto squatting, leg doubled under, a hand on each knee 3 $\frac{3}{4}$ Sailor. Perfect.	
436. FIGURE OF A SAILOR, seated Turkish fashion ... 3 $\frac{3}{4}$ Perfect.	
437. ANOTHER squatting, imperfect ... 2 $\frac{3}{4}$	
438. NUDE MALE FIGURE, sitting ... 5 $\frac{1}{2}$ An Oarsman.	
439. ANOTHER ditto painted, hand at head, imperfect 7 Perhaps a Sailor dancing.	
440. ANOTHER ditto imperfect, has been carrying something on his head... ... 6 $\frac{1}{2}$ Sailor dancing.	
441. ANOTHER ditto, fragmentary ... A Sailor.	

No.		INCHES.
442.	MALE FIGURE, sitting; the hand originally held an Oar Oarsman.	6
443.	ANOTHER ditto	6
444.	MALE FIGURE, painted, wearing a white skirt, damaged A Figure of a Sailor.	8 $\frac{1}{2}$
445.	ANOTHER ditto, right leg bent A Sailor dancing. Cedar or Deal.	7 $\frac{1}{2}$
446.	FIGURE, wearing an apron, the arms crossed on the breast	9 $\frac{1}{2}$
447.	MALE FIGURE, sitting on the ground	4 $\frac{1}{2}$
448.	SMALL FIGURE, reclining	...
449.	MALE FIGURE with block to stand on, arms de- tached Cedar wood.	9 $\frac{1}{4}$
450.	MALE FIGURE, with drapery round waist, right hand clenched, left clasped	8 $\frac{1}{2}$
451.	PAINTED FIGURE, white drapery; both feet and hands wanting	8
452.	ANOTHER ditto, arms outstretched, no hands or feet	7 $\frac{1}{2}$
453.	NUDE FIGURE, painted, imperfect	7 $\frac{1}{2}$
454.	ANOTHER ditto, imperfect	7 $\frac{1}{2}$

No.	INCHES
455. ANOTHER ditto	7 $\frac{1}{4}$
456. ANOTHER ditto	7 $\frac{1}{2}$
457. ANOTHER ditto	7 $\frac{1}{2}$
458. ANOTHER ditto	8 $\frac{3}{4}$
459. ANOTHER ditto	8 $\frac{5}{8}$
460. MALE STATUE, painted, imperfect	6 $\frac{1}{2}$
461. ANOTHER ditto	8
462. ANOTHER ditto wearing an apron, painted with perpendicular lines of hieroglyphics	9 $\frac{1}{4}$
463. ANOTHER ditto, as 462	7 $\frac{1}{4}$
464. ANOTHER ditto, remains of painting	6 $\frac{1}{2}$
465. ANOTHER ditto, remains of hieroglyphics	8
466. ANOTHER small ditto, with hieroglyphics	6
467. FIGURE OF A FEMALE in a long skirt Painted.	7 $\frac{1}{2}$
468. FIGURE OF A FEMALE, left arm a kimbo, right gone Painted.	8
469. ANOTHER, arms at side, clenched hands Painted. Perfect.	8
470. ANOTHER ditto Perfect.	8 $\frac{1}{4}$
471. ANOTHER ditto	7 $\frac{3}{4}$

No.		INCHES
472.	ANOTHER ditto	8 $\frac{1}{2}$
	Harder Wood.	
473.	FEMALE FIGURE	8
474.	ANOTHER reclining dressed in a long robe; arm moveable	8 $\frac{1}{4}$
475.	FEMALE FIGURE bending forward ...	7 $\frac{1}{2}$
476.	ANOTHER ditto	7 $\frac{1}{2}$
477.	ANOTHER ditto	7 $\frac{1}{2}$
478.	FEMALE FIGURE sitting on the ground	4 $\frac{1}{4}$
479.	ANOTHER ditto	4 $\frac{1}{2}$
480.	ANOTHER ditto, with her hands down by her feet	4
481.	FEMALE FIGURE squatting on the ground	4
482.	ANOTHER ditto, as last, her right leg doubled under her	5
483.	ANOTHER ditto, squatting on the ground	3 $\frac{3}{4}$
484.	FIGURE OF A FEMALE squatting, her knee put up and arm resting on it ...	2 $\frac{1}{2}$
485.	FIGURE OF FEMALE, reclining ...	3
486.	FEMALE FIGURE squatting ...	3
487.	ANOTHER	5
	The knees are bent in a remarkable position; four holes behind in the back, and a large cavity in the head, with a small hole for affixing the cover.	

No.	INCHES
	Probably a Stibium bottle. Hard wood.
	This is a Figure of the mother of the Ca-beiri as seen on a wooden Sarcophagus in the British Museum.
488. NUDE FEMALE FIGURE wearing enormous ear-rings	... 6 $\frac{3}{4}$
	Statue of a Nubian girl on pedestal. Hard wood. Perfect.
489. ANOTHER, ditto ditto smaller	...
	Not so perfect but better proportioned.
	Ivory or bone.
490. FEMALE FIGURE with metal ear-rings...	3 $\frac{1}{2}$
	Head large and the style very Indian. Ivory.

FIGURES OF ANIMALS.

491. FIGURE OF A HIPPOPOTAMUS	...	3
492. FIGURE OF A JACKAL, painted black	...	7 $\frac{1}{4}$
493. ANOTHER ditto	...	6 $\frac{1}{2}$
494. ANOTHER ditto on a stand	...	3 $\frac{1}{2}$
	This has been the top of a box. These three last Figures are emblems of Anubis and were placed on the Sarcophagi in the tomb, supposed to guard the mummified person.	
495. PORTRAIT MODEL of a Domestic Black Dog.	3 $\frac{1}{2}$	
	Good.	
496. ANOTHER ditto larger	...	6

No.	INCHES
497. FIGURE OF A BLACK DOG on a stand ...	7
498. ANOTHER ditto ditto sitting... Hard wood.	2½
499. ANOTHER ditto on a stand ... Hard wood.	7
500. HEAD OF A DOG ...	2
501. FIGURE OF A CAT sitting ... Sycamore wood.	4½
502. FIGURE OF A CAT ...	4¾
503. SITTING FIGURE of some animal, probably a CAT	6
504. FOUR FIGURES of the human Soul, represented by a Hawk with a human head ...	3 to 4
505. FIGURE OF THE SOUL, bearded ...	4
This specimen having a beard represents the soul of a man.	
506. ANOTHER ditto ...	4½
507. ANOTHER... ... With remains of paint.	2½
508. ANOTHER... ...	2½
509. ANOTHER... ... Painted red.	2½
510 BIRD ... Painted red.	2½
511. ANOTHER ditto ...	3½

No.					INCHES
512.	ANOTHER ditto	...	...	...	3 $\frac{1}{2}$
513.	ANOTHER ditto	...	...	...	2 $\frac{1}{2}$
		In good condition.			
514.	ANOTHER ditto	...	...	...	2 $\frac{1}{2}$
		Ditto			
515.	ANOTHER ...	...	...	...	4
		Painted green.			
516.	ANOTHER...	...	...	...	3 $\frac{1}{2}$
		Painted red with black stripes.			
517.	ANOTHER as the last	...	...	...	3
		Sycamore wood. Paint in good condition.			
518.	ANOTHER ditto	...	...	...	4
		Sycamore wood. Ditto.			
519.	ANOTHER	...	...	...	2 $\frac{1}{2}$
		Red body and blue head.			
520.	FIGURE OF A HAWK	...	...	...	4 $\frac{1}{2}$
		Painted red with colored stripes.			
521.	ANOTHER ditto	...	...	...	4 $\frac{1}{2}$
		Ditto.			
522.	ANOTHER ditto	...	...	...	2 $\frac{1}{2}$
523.	ANOTHER ditto	...	...	...	4 $\frac{1}{2}$
		Painted dark green.			
524.	FIGURE OF A MUMMY HAWK	...	...	...	8 $\frac{1}{2}$
		Sycamore wood, painted red.			

No	INCHES.
525. ANOTHER ditto 1	
Sycamore wood painted red.	
526. Another ditto on a Stand 1½	
Painted red.	
527. ANOTHER ditto 3/4	
Sycamore wood. painted red, imperfect.	
528. ANOTHER ditto 2½	
Sycamore Wood painted red, also defective.	
529. FIGURE OF A HAWK 6	
Painted blue.	
530. ANOTHER ditto 7	
Painted green, broken.	
531. ANOTHER ditto 7	
Painted blue, broken	
532. FIGURE OF A HAWK, emblem of Horus, wearing	
the Cap of Upper and Lower Egypt	4
533. ANOTHER ditto small	...
4	
534. ANOTHER ditto ditto	...
2½	
535. ANOTHER ditto ditto	...
2½	
536. HEAD OF A BIRD	
Painted.	3
537. SNAKE, wanting head and neck	...
Sycamore wood.	7 long
538. MODEL OF A SNAKE	
Sycamore wood.	11

No.	INCHES.
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TABLETS AND PECTORALS.

539. FIGURE OF A DEITY carved in wood in bas-relief

This is a Tablet of the usual form and is known to be an invocation to Horus against injuries from the bite and sting of venomous, as well as all dangers from other animals. Tablets of this description in wood are very rare.

540. WOODEN FUNEREAL TABLET, with four horizontal lines of hieroglyphics in various colours 13-

On this is represented a lady in the act of invoking Horus and the four Genii of Amenti. Before her is an altar with a Vase

541. ANOTHER ditto ditto with five vertical lines of hieroglyphics 11

On this is represented a man in the act of prayer, holding his hands up to Horus. Before him is an altar with a Vase covered by a Lotus. This tablet has been prepared to receive the name of the supplicant, but it has not been inserted.

542. FUNEREAL TABLET, with one perpendicular line of hieroglyphics 13-

The figure of the supplicant is twice repeated holding his hands up to Ra. Before him is the usual altar with Vase and Lotus. This is only the upper part of a tablet, the lower part having been joined anciently. Sycamore wood.

No.

INCHES

543. ANOTHER ditto ditto, with four horizontal lines of hieroglyphics 17

A coarse Sycamore Tablet, representing a woman supplicating Osiris, Isis and the four Genii of Amenti. Isis with expanded wings is standing behind Osiris.

544. ANOTHER similar with hieroglyphics ... 9½

A Sycamore Tablet of the same period as the last, representing a man supplicating Osiris and Isis, with three other divinities. It has four horizontal lines of hieroglyphics and has been surmounted by the winged disk.

545. ANOTHER ditto ditto 11½

A Sycamore Tablet representing a man supplicating Osiris and Isis, with one horizontal and five vertical lines of hieroglyphics

546. A TABLET in two fragments, representing the adoration of Apis
Hard wood.

547. A SMALL TABLET representing a woman supplicating the God Ra. 14
Sycamore wood.

548. ANOTHER TABLET 13
Represents a woman in the robe of righteousness, supplicating Osiris, Isis and Nephthys. Before her is a serpent as guardian of the entrance to Hades, below are three horizontal lines of hieroglyphics. A specimen of this robe is among the "Mummy coverings." Sycamore wood.

No.	INCHES
549. HALF OF A WOODEN FUNERAL TABLET; it has six lines horizontal of hieroglyphics in black paint, on a ground of white and yellow in alternate rows...	13
Before each divinity is his legend in small hieroglyphics indicating Horus, Isis, and Nephthys; at the back is the date in bold enchorial writing.	
550. HALF A TABLET ...	18
Representing a priest making an offering to some divinity now lost; he stands in a shrine of highly decorated Architecture, which exhibits the colors of the different members of the column representing a bundle of papyrus buds bound together, of which there is an admirable example in granite in the British Museum. Below the figure are seven horizontal lines of inscriptions beginning with the usual formula. The figure of the priest wearing the leopard skin of office is neatly drawn in black outline.	
551. A PECTORAL ...	3 sqre.
Carved and inlaid representing Anubis as guardian of the tomb	
552. ANOTHER ditto in three fragments elaborately carved ...	3½
The same subject.	
553. A TABLET with Greek inscriptions on both sides	
A Schoolmaster's Tablet for a boy learning to write in Greek. It is still the custom in Egypt to learn to read and write by means of a similar tablet called <i>loah</i> the very word used metaphorically, "Table of thine heart," Proverbs, III. 3., and other places.	

No.	INCHES
554. A TABLET with inscription on both sides	9 long
555. A SMALL MUMMY CASE in Sycamore wood	4½ long 2½ broad 2½ deep
556. SMALL CASE with painted hieroglyphics	3½
557. LID OF A SMALL MUMMY CASE, with a Bird painted on it...	7
558. MUMMY CASE containing a stick wrapped in cloth.	...
559. TOP OF A Sycamore Wood CASE, with a button, with hieroglyphics painted in black upon it.	8 long
560. ANOTHER as last	5 long

MUMMY CASES.
Mostly Fragments.

On the top of this case is the figure of a Hawk.

The stick has some characters on it.

The top of small mummy case that has probably contained a foetus

Top of a square box.

No.	INCHES
561. FRAGMENT OF THE HEAD PART OF A MUMMY	
CASE	10 by 9 $\frac{1}{2}$
The soul is here represented by a bird, of the Stork kind, in the disk of the sun ; below the sun, is the Scarabæus. A touch of the ancient varnish appears on the neck of the Uraeus.	
562. FRAGMENT OF A MUMMY CASE	9 $\frac{1}{2}$
Sycamore wood, with nine lines of exquisitely-finished hieroglyphics. In the centre is a picture of the mummified person lying on the funereal bier, under which are the four vases for containing the viscera ; above the mummy is the figure of a bird, representing the soul returning to animate the body.	
563. FIFTEEN WOODEN FACES from Mummies	
One is of a Lady, in hard wood, with the eyebrows made of blue glass. The wood is of a pale brown color, resembling the complexion of an Egyptian of the Delta ; the features are well sculptured, and the work is evidently a portrait of excellent execution.	
564. THREE nearly life size FIGURES OF HANDS holding scrolls	...
From wooden mummy cases.	
565. ONE ditto of a HAND holding an emblem	2 long.
From a cedar mummy case.	
566. THREE FIGURES OF BEARDS from mummy cases 8 $\frac{1}{2}$ & 9	
Painted black. Two of these are in hard wood, and show the mode of plaiting the beard in the form of the letter J ; the third is of sycamore wood, also painted. Three inches wide at the root, gradually tapering to the end	

No.

INCHES

567. FIVE FRAGMENTS from the same mummy case
These are painted.

568. THREE FRAGMENTS of mummy case ... 10 long
Painted.

569. THREE FRAGMENTS belonging to the same
object
Carved and painted.

570. A Foot, belonging to a mummy case ... 6½
Sycamore Wood.

DOMESTIC OBJECTS.

571. A STAFF broken at twenty-six inches from the
top

The top was made of ebony carved in the form of the Capital of a column, and this was inserted in the softer wood of the staff. At about five inches from the top are engraved certain hieroglyphics, which have been filled in with a blue pigment made of the oxide of copper combined with some adhesive substance. Between the inscription and the ebony top, the wood has been worn smooth by the friction of the hand of the ancient possessor.

This staff has lost more than half its length. In most cases, the hieroglyphics occur near the lower end of the staff, where the inscription would be less subject to friction, and would have more space; these

staves being always wider at the bottom than at the top.

At the entrances of the larger Tombs at Memphis, a man is usually sculptured with one of these staves in his hand as walking into the Tomb followed by a favorite dog or monkey. The traveller Bruce noticed this very usual representation, but considered the staff as a measuring rod; it is, however, now ascertained that the long staff with an ornamented top, always belonged to the chief or head of a family or tribe, and from this prevailing custom in Egypt it is probable that it also obtained among the Israelites from the frequent mention of it in the Bible both historically and metaphorically.

572. A STAFF made of a hard wood full of knots and much resembling that of which the Coach Whips are made $54\frac{5}{8}$ long
 $\frac{7}{8}$ diam. at base

These staves we learn from the pictures in the tombs of Thebes were carried by a certain order of priest who attended funerals, and it seems to have been a matter of ceremonial importance that they should be furnished with a short projecting branch at a certain angle about an inch from the upper extremity, for if this were wanting in the natural stick it was supplied by art.

573. ANOTHER specimen of the same kind, an inch longer than the preceding . . .

In this specimen the small branch has been

supplied and a piece of leather (which must have been from the tail of an animal) envelopes the upper part of the staff for about 2½ inches. At 20½ inches from the top is a fracture which seems to have been partially remedied by something that was affixed through two drilled holes, about 3¼ inches apart.

574. A SIMILAR STAFF, somewhat thicker and of a heavier wood, (the length of No. 2)

The branch in this case is the natural shoot. It is to be noted that all Egyptian staves were carried with their larger end downwards, contrary to the European custom, but in accordance with the prevalent usage of the modern Fellah or Egyptian cultivator, who carries a staff considerably thicker than these ancient specimens, called Nabout, used for defence and various domestic purposes, such as pounding Coffee or administering correction to man or beast.

575. SIX ANCIENT STAVES, one with an ornamented bark, but no inscription ...

576. AN ANCIENT EGYPTIAN Bow, 63 inches long about 1½ inches diameter in the thickest part

These bows were of a very elegant form carved and tapering at the two extremities like those seen in the hands of the hands of the Africans flying before Rameses II. in the casts from Kalabshe in the mummy room of the British Museum brought to this country by the late Mr. Robert Hay.

No.	INCHES
577. ANOTHER ditto 50 inches in length ...	
One extremity wanting.	
578. ANOTHER ditto 46½ in length. one extremity wanting	
These bows are made of a tough fibrous wood.	
579. THREE pieces of hard wood	
The Shittim wood of the Ark (the gum arabic or Sunt Tree of Egypt which attains to a considerable size in that country,) two of the pieces are 35 inches long and 3½ thick on one side by 2½ on the other; one other piece belonging to the same is 16 inches long. Two of the surfaces are inscribed with beautiful hieroglyphics whose forms indicate the period of Nectanebo; each legend is headed by the usual formula.	
At one foot from the top is a cavity 4 inches long and ¾ wide for the insertion of the tenon of an horizontal bar, and again in two of the pieces is another cavity at 15 inches from the former for a second bar.	
These pieces of wood formed the corners of a large Sarcophagus, probably found at Memphis. The hieroglyphics appear to have been stained with a red pigment.	
580. A PIECE OF ORNAMENTED WOOD ...	
Apparently of Christian work, probably from Medinet Haboo, where several Christian fragments were found, about the year 1828, in some excavations made by Mr. James Burton.	

No.

INCHES.

581. A PAINT Box rounded at the bottom, containing five square compartments; it has a sliding cover precisely like the present ordinary contrivance $5\frac{1}{2}$ long
 $2\frac{1}{4}$ wide
 Hard wood. Very curious.

582. ANOTHER, with three brushes and two holes for the red and black pigments, and with hieratic writing upon it ...
 This is a Scribe's Palette in excellent preservation; the hieratic writing is a note made by the ancient possessor.
 These Palettes have usually two ornamented cavities, one for red, and the other for black, both of which pigments are used in all the ancient funereal papyri; the red indicating the beginning of the chapters, with the directions for their recital, the same object, in fact, as the Rubric in mediæval ecclesiastical books.

583. ANOTHER, with three square holes ... $14\frac{1}{2}$ long.
 This served, as indeed all of these Palettes did occasionally, for ruling lines, but it was also used for a measure, and at the side are certain divisions.

584. ANOTHER, with two holes, and with hieratic writing on the back $15\frac{1}{2}$ long.
 $3\frac{1}{2}$ broad.
 It contains four reeds, and has been anciently mended by the addition of a piece of wood to lengthen the space for containing them. These reeds seem to have been converted into brushes by bruising one end.

No.	INCHES
585. ANOTHER ditto, with the remains of red and black pigments in oval shaped and ornamented cavities	
It is worthy of remark that ancient Egyptian writing of 3000 years ago in these two pigments, are as vividly black and red as if they were written yesterday, while with us documents of 500 years have become brown; this permanence is probably owing to the Ink being nothing but finely ground charcoal or lamp black, and the gum of the Acacia Tree.	
586. ANOTHER, originally made or mended by the addition of two side pieces ...	14 long
It has two holes in the centre piece for the usual pigments, which holes must have been made by a centrebit not inferior to the modern instrument	
587. Two PAINTERS' PALETTES ...	8 long
One is rounded on the top and has three square cavities for colors and three brushes.	
588. A COLLECTION OF VARIOUS COLORS prepared for the PALETTE ...	...
Twenty-eight in number; the blues are an oxide of Copper, and these are the only colors in the ancient Egyptian pictures that have changed their hue.	
589. Two FAN HOLDERS ...	...
The Egyptian King, as may be seen in all the pictures on the walls of the temples, was accompanied by two attendants bearing fans	

very similar to those in use at the present day when the Pope gives benediction from St. Peter's.

590.	KOHL BOTTLE with four cavities	...	$2\frac{3}{4}$
591.	ANOTHER...	...	2
		With two cavities containing antimony.	
592.	ANOTHER...	...	1 $2\frac{3}{4}$ diam
		With a cylindrical piece of ivory perforated.	
593.	FOUR COLUMNS OF WOOD AND FOUR PIECES OF REED, used as Stibium or Kohol bottles		
594.	FIGURE OF A GROTESQUE PTAH	...	5
	For a Stibium bottle, the husband of the female, No. 483, which is also contrived for a Stibium bottle.		
595.	TWO OBJECTS with three holes in them		
	Pocket Stibium bottles. Hard wood.		
596.	SUNDY SMALL OBJECTS	...	
	A Bundle of Stibium bottles with two of the implements for applying the pigment to the eyes, also two spindles for making thread.		
597.	UTENSIL IN THE FORM OF A DUCK	...	$4\frac{3}{4}$ long 2 wide $\frac{1}{2}$ deep
	It is a Lady's Toilet box ; the cover is wanting.		
598.	FRAGMENT OF A LARGE COMB	...	
599.	ANOTHER...	...	
	Highly ornamented.		

No.	69	INCHES
600.	ANOTHER ditto	... ... ...
601.	ANOTHER ditto	... ... ...
	Not ornamented but more perfect.	
602.	FRAGMENT OF A COMB, imperfect	...
603.	HEAD OF A HORSE on a Stick	... 9
	Part of a Harp of a most graceful form, as may be seen in a picture in one of the tombs of Gourna.	
604.	NINE HEAD RESTS	... ... ... $10\frac{1}{4}$ 3 wide
	One painted yellow, has black hieroglyphics on a strip of white ground. On one of these is sculptured two grotesque figures of Ptah to frighten away the still more grotesque and frightful creations of the fancy during sleep: it is a common device belonging to head-rests particularly adopted by females.	
605.	SUNDRY SMALL OBJECTS	... ...
606.	LID OF A BOX, very small	... ...
	Sycamore wood painted.	
607.	A PAIR OF SANDALS and one for the right foot	... ...
	of larger size...	
	Wood.	
608.	A FLAT PAINTED OBJECT	... ... $7\frac{1}{2}$ long
	Used as a Child's doll.	
609.	TOP OF A STAFF	... ... ...
610.	A RUDELY MADE STOOL	... ...

No.	70	INCHES
611. A WOODEN CHAIR ...	...	...
	Plain and nearly perfect, with remains of Papyrus thongs like a rush-bottomed chair of the present day.	
612. TWO POINTED INSTRUMENTS...	...	7 $\frac{3}{4}$ long
613. SMALL VESSEL ...	...	1 $\frac{1}{4}$
614. DITTO ditto ...	...	3 4
615. SMALL EGG-CUP SHAPED OBJECT	...	...
616. SMALL ROUND FLAT OBJECT	...	2 $\frac{1}{2}$ diam
617. CURIOUS VESSEL cut out in compartments	...	4 long
618. CURIOUS OBJECT with arms and hand ...	...	8 long
	Unknown.	
619. FEATHERS FOR A HEAD-DRESS belonging to	...	...
figures of Osiris	...	6 $\frac{3}{4}$ & 4
	Two of them are very good, and are in hard wood.	
620. A FLAT OBJECT ...	...	8 $\frac{1}{2}$ long
	Sycamore wood. Purpose not known.	
621. A SOLID VASE ...	...	6 $\frac{1}{2}$ high.
	Painted yellow and black, with hiero- glyphics and varnish.	
622. A SOLID VASE as last	...	8 $\frac{1}{2}$ long
	Painted like marble.	
623. THREE SMALL AND FLAT SPOONS	...	...
624. TWO SPOON SHAPED IMPLEMENTS	...	...
	Use unknown.	

No.	INCHES
625. MODEL OF A BOAT	Boat 13 Rudder 17
And a rudder of a larger Boat.	
626. MODEL OF THE RUDDER OF A BOAT ...	13
627. MINIATURE MALLET	2 long
This object belonged to the model of a Boat.	
628. Two FRAGMENTS of the hieroglyphic, called a NILOMETER, and a perch ...	
629. A SMALL SQUARE OBJECT, full of holes	1½ sqre.
630. A MODEL of the Capital of a Column ...	13½
This represents the bud and stem of the Papyrus plant; it is octangular in form.	
631. THREE CRAMPS for joining stones together	10½ long
	2½ broad
	7½ long
	7 long
Wood. One from the Columns of the tem- ple of Ashmouneen at Raramoun, which was demolished by Mahomed Ali; a large cotton factory is built with the materials.	
632. PORTIONS of a CORNICE formed of figures of the Uræi or Cobra Snakes, 18 in number	
Hard wood. These are fragments of shrines.	

IV.

OBJECTS IN TERRA COTTA

And Vitreous Ware.

DIVINITIES.

633. SIXTEEN STATUES OF THE GOD PTAH ...

Four are of superior work, and one figure of this mysterious divinity is double-headed.

634. NINETEEN SPECIMENS of the same divinity under different combinations ...

Four of these figures are of superior work, eight are inferior in style and size, one represents a combination of Ptah, Horus and Kneph.

635. TWENTY-SEVEN FIGURES OF THE IBIS HEADED DIVINITY OF EGYPT, commonly called Thoth

The God of Letters; or, the Mercury of the Egyptians. Of these, twenty-one are perfect of different sizes, and covered with a variously coloured glaze. This divinity is represented on the funereal Papyri, as recording on his tablet the weight of that which is contained in the heart-shaped vase in the balance of Osiris. One of these figures belonged to a relieveo, most likely representing the weighing of the heart or soul before Osiris. It has a beautiful vitreous glaze.

636. FOURTEEN OBJECTS

Eleven figures of the Hawk-headed divinity of Egypt, ten of which are perfect, the God Ra, usually wearing the disk of the Sun; also three other half figures of the same divinity, that were sewn into the network with which the mummies of a certain period were covered.

637. TWELVE FIGURES OF THE HAWK-HEADED divinity of Egypt, usually called Horus

He is distinguished from the last-mentioned (No. 636) by his wearing the pshtent, or double crown of Egypt; the cap of the Upper and Lower country.

638. FOURTEEN FIGURES OF ANUBIS, the guardian of the dead

He is the embalmer and protector of the deceased in the Hall of Judgment. Two of these specimens are flat, one of which has been sewn into the network covering of a mummy. These figures are all of short proportion, and rude work.

639. FOURTEEN FIGURES OF THE RAM-HEADED GOD of Egypt, Kneph, the Spirit

Perhaps the same as Ra, but in Hades. This divinity in the form of a Sphynx, flanked the avenue from Eluxor to Karnak, a distance of 2750 metres or about 3480 yards, that is, nearly two miles.

640. EIGHT OBJECTS

Five figures of the God Khem, perhaps Ham, the father of the Egyptians, and three of the God Chonso.

641. SEVEN OBJECTS

Six Figures of Harpocrates, or the child Horus in the very natural position of a boy with his finger in his mouth: also one additional of unusual form. Some of these are small and with green and yellow glaze

642. FIGURE OF THE EGYPTIAN GOD OF WAR (Besa) 4½

The right hand holds a shield, the left is raised up to his head-dress. Perfect.

643. THIRTY-SEVEN FIGURES of the grotesque God sometimes considered as the Egyptian Hercules

He wears a lion's skin over his head and back, and is often with sword and shield in a posture of defiance. This divinity was the peculiar protector and friend of woman.

One of these is a mere fragment, and has been the handle of a mirror.

644. TWELVE OBJECTS, six double and one quadruple figure, and five single figures of the same divinity

That he might guard the votary on all sides.

All these figures have holes for the insertion of a string, and were worn around the neck of women and girls, as we learn from statues and pictures.

645. TWELVE other Figures of the same God with additional attributes

Some flat at the back.

646. EIGHT HEADS of the same divinity ...

Likewise adapted to be worn.

No.	INCHES
647. TWENTY-THREE Figures of the Egyptian divinity commonly called the GOD LUNUS He is always represented as resting on one knee, and bearing on his head a disc.	
648. HEAD like Osiris on a fragment of a slab Fine Terra Cotta.	3
649. HEAD of Apis Hollow.	5 ³ ₄
650. TEN FIGURES of Isis, and ten of her companion Nephthys Isis is commonly distinguished by a throne or seat on her head, and Nephthys by an emblem in the form of a vase on a stand. All perfect, of various sizes and glazes.	
651. TWENTY-FIVE FIGURES of Isis nursing Horus, and three others in a standing position, wearing the pshtent This Goddess seems to have been in great vogue during the reigns of the Ptolemies, if we may judge by the frequent repetition of her figure on the walls of the temples of that period, and by the numerous bronzes of this group.	
These figures are of various sizes and glazes: some are imperfect.	
652. FRAGMENT OF A FEMALE FIGURE ... A figure of Isis, of the Greek or Roman period, the drapery, arm, and part of the shoulders being very artistically executed.	
653. SEVENTEEN examples of the group of Isis, Horus and Nephthys	

This triad is to be found in the temples of all the nomes, and is well known in this material. These statues are found in considerable abundance in the Necropolis of Memphis. Of various sizes and glazes.

654. FOURTEEN Figures of the LION-HEADED GODDESS of Egypt, (Pasht) ...

This Goddess presided over the City of Bubastis in the Delta. She bears in her left hand the Papyrus plant, a production peculiar to that province. Three of these statues are larger than the rest, of which two carry the Papyrus staff.

655. TEN other STATUES of the same divinity (one of which is in wood) sitting ...

656. ELEVEN sitting figures of Pasht ...

Four of these in Terra Cotta have an abundant blue glaze. There are also six others in Terra Cotta, and one perfect in wood.

657. TWENTY-TWO of the HIPPOPOTAMUS headed Goddess (Theoris) having a human body with arms and legs which terminate in Lions' claws

Five large and perfect, fifteen smaller of various coloured glazes, and two imperfect.

658. THIRTEEN similar figures

One is white, with a yellow glaze pattern ; and there are three specimens of the same

for sewing on to the network of a mummy covering; also two of the same figure, which have been worn as amulets.

DOMESTIC FIGURES.

659. TORSO OF A GREEK PHILOSOPHER	3½
Drapery in folds round the body, right arm and legs; the left arm bare.	
660. MALE FIGURE holding something in his hand	4
Some remains of paint.	
661. FORTY-FOUR MALE FIGURES	8
Blue Pottery, with incised hieroglyphics.	
662. FIGURE OF A BOY standing, his right hand supporting a Jug balanced on the shoulder, the left holds a staff	6
Phallic figure. Terra Cotta.	
663. FIGURE seated, wearing a curious head-dress, holding a Jar in the right hand, the left being at the mouth of the Jar	6
Greco Egyptian Phallic figure.	
664. FIGURE OF A BOY	2½
The head is on one side, and has an extremely long occiput; a robe is flung over the right shoulder.	
665. FIGURE in a resting position...	3½
666. MALE FIGURE	
Apparently the work of a Student.	

No.	DESCRIPTION	INCHES
667.	THE UPPER HALF OF A MALE FIGURE	4
	On which are some remains of paint.	
668.	Fragment of the HEAD OF A BOY wearing a cap	1
	Perhaps Atys. Greek work.	
669.	Fragment of the UPPER PART OF A STATUE of a	
	Queen holding an emblem	...
		2½
670.	FIGURE OF A WOMAN, with a curious head	
	dress, a chain round the neck, her hand	
	by her side ...	...
		5½
	A hole for suspending is at the back.	
	Greco Egyptian.	
671.	A FEMALE FIGURE on a bed the arms by the side	5½
		2½ high
	A woman suckling her child.	
672.	FEMALE FIGURE on a bed holding a child by	
	her side in her right hand, her left lies	
	by her side ...	...
		6½ long
		3½ broad
673.	FEMALE FIGURE her hands by her side	5½ long
674.	FEMALE FIGURE, sitting with her hands on her	
	knees, she wears a long robe and a high	
	head-dress ...	...
		9½
	Greek work.	
675.	FIGURE OF A GIRL, her legs doubled up and	
	her arms holding them...	...
		3
676.	FEMALE HEAD with helmet on	3½
	Greek work.	
677.	HEAD OF A FEMALE	3
	Greek work.	

No.	INCHES.
MUMMY FIGURES.	
678. FIGURE OF A MUMMY 7 $\frac{3}{4}$	Painted; four horizontal lines of hieroglyphics.
679. FIGURE OF A MUMMY 7 $\frac{1}{4}$	The hieroglyphics defaced.
680. FIGURE OF A MUMMY 5 $\frac{3}{4}$	With perpendicular lines of hieroglyphics; painted.
681. FIGURE OF A MUMMY 5 $\frac{1}{2}$	With perpendicular lines of hieroglyphics; painted.
682. FIGURE ditto 5 $\frac{1}{2}$	
683. FIGURE OF A MUMMY 5 $\frac{1}{2}$	With painted perpendicular lines of hieroglyphics.
684. FIGURE OF A MUMMY 5 $\frac{1}{2}$	Three perpendicular lines of hieroglyphics.
685. FIGURE OF A MUMMY 6	A second inscription on a black ground, and a water jar instead of a seed bag.
686. LOT OF FIGURES OF MUMMIES 4 $\frac{1}{2}$ to 3 $\frac{1}{2}$	Blue glazed Terra Cotta, with perpendicular lines of hieroglyphics. Eleven broken.
687. FIGURE OF A MUMMY 3 $\frac{1}{4}$	Painted horizontal lines of hieroglyphics in front; and behind, one perpendicular ditto.

No.	INCHES.
688. FIGURE OF A MUMMY	... ... $4\frac{1}{2}$
	Terra Cotta, or hard stone, with 6 horizontal and one perpendicular line of hieroglyphics incised in front.
689. FIGURE OF A MUMMY	... ... 6
	Terra Cotta, perpendicular lines of hieroglyphics incised.
690. FIGURE OF A MUMMY	... ...
	Terra Cotta, with black paint; a few hieroglyphics.
691. FIGURE OF A MUMMY	... ...
	Terra Cotta, no hieroglyphics.
692. FIGURE OF A MUMMY	... ...
	Blue glazed Pottery, with six horizontal lines of hieroglyphics.
693. FIGURE OF A MUMMY	... ...
	Fine Terra Cotta, with seven horizontal lines of hieroglyphics,
694. FIGURE ...	... ... ... $6\frac{1}{2}$
	Terra Cotta, painted.
695. ANOTHER...	... ... ... 7
	Terra Cotta, painted.
696. ANOTHER ditto	... ... ... $4\frac{1}{2}$
	Terra Cotta, with remains of hieroglyphics
697. FIGURE ...	... ... ... $6\frac{1}{2}$
	Terra Cotta, painted.
698. ANOTHER in two fragments ...	... ... $6\frac{1}{2}$
	Terra Cotta, painted.

No.	INCHES
699. ANOTHER	6
Terra Cotta, painted.	
700. ANOTHER in two fragments	6
Terra Cotta, with perpendicular lines of hieroglyphics.	
701. ANOTHER...	6
Terra Cotta, painted.	
702. SMALL FLAT FIGURE OF A MUMMY in two frag- ments	6 $\frac{1}{2}$
Coarse Terra Cotta, with very perfect perpendicular lines of hieroglyphics.	
Enchorial inscription on the back.	
703. ANOTHER ditto	6 $\frac{3}{4}$
704. FIGURE OF A MUMMY. in two fragments	6 $\frac{3}{4}$
Terra Cotta, painted perpendicular lines of hieroglyphics.	
Enchorial writing on the back.	
705. DITTO. Similar fragments	6 $\frac{3}{4}$
706. FIGURE OF A MUMMY, in two fragments, without feet; head broken	7 $\frac{1}{4}$
Terra Cotta. Horizontal lines of hiero- glyphics and perpendicular lines of hiero- glyphics incised on the dress in front, of which six lines remain.	
This person was a royal Scribe, and is habited in the dress of the XIX Dynasty. He carries the seed bag over his <i>right</i> shoulder, which is never seen in the porcelain figures of the time of Psammetichus. He clasps against his breast an emblem of the soul	

under the figure of a Hawk with a human head. The soul is typified by David in the XI Psalm, verse 1, under the same figure.

A most rare specimen.

707. THREE TRAYS full of fragments of seated and mummy figures ...

In Terra Cotta, with a lump of clay, which has a royal name.

T A B L E T S.

708. Two HUMAN HEADS (profile), and three arms: part of a basso-relievo, with the head of a Jackal

These fragments are in a red vitreous substance, and with the other parts of the figures in appropriately colored vitreous compositions, were inlaid in the ground of the basso-relievo, which was probably of stone.

709. TERRA COTTA SLAB, carved in alto-relievo

4½ long
2 broad

Isis nursing Horus, whom she holds in her right hand; her left arm is across her breast. Remains of white plaster.

710. BLUE GLAZED PICTORIAL TABLET, with carving and hieroglyphics

Made out of Fossil wood. The name of the suppliant (a priest) has been erased, or has never been inserted. Good work.

No.	INCHES
VASES AND TAZZE.	
Funereal Canopic.	
711. FOUR LARGE TERRA COTTA VASES, bearing the name of the same individual ...	10 $\frac{1}{2}$
<p>With four lines of hieroglyphics. The largest is of fine clay, and with a well-written inscription.</p>	
712. FOUR FEMALE HEADS, of the same clay, and of the same period.	
713. NINETEEN COVERS FOR VISCERA VASES, human headed ...	...
Terra Cotta, painted.	
714. TEN COVERS FOR VISCERA VASES, with human heads ...	...
<p>Terra Cotta, not painted; although on three there are indications of painted eyes. These covers have the head very much turned up.</p>	
715. COVER OF A VISCERA VASE, with the head of a Jackal. Painted. ...	...
(Anubis).	
716. FOUR VASES belonging to different sets	10 $\frac{1}{2}$
<p>The largest has four lines of beautiful and perfect hieroglyphics in outline. The second has five lines in black hieroglyphics.</p>	
<p>The two smaller belonging to the same set, have four lines of hieroglyphics beautifully written in a freer hand.</p>	
717. Two VASES without inscription ...	7
<p>One is large, and the other small, but of the same clay.</p>	

No.

INCHES

D O M E S T I C

Unpainted.

718.	TWO NARROW NECKED VASES	...	4½	high
	Light colored clay.			
719.	Two ditto	...	6½	high
			2½	diam.
			5½	high
			2	diam.
	Ditto.			
720.	TWO LARGE VASES one with two handles. the other with one	...	6½	high
			2¾	diam.
721.	THREE SMALL VASES in white clay	...	2	high
			3½	diam.
			3	high
			1½	diam.
	Perfect; one with a handle.			
722.	VASE	...	3½	
723.	VASE with rounded base	...	4	high
			1	diam.
	Coarse clay. Perfect.			
724.	TWO VASES with spouts	...	4¾	high
			4	diam.
			5½	high
			4½	diam.
	Coarse clay.			
725.	A VERY SMALL VASE	...	2½	
	Fine clay.			
726.	VASE having a rounded base	...	6	
			2½	diam.
	Terra Cotta. On the side is formed a grotesque human head.			

No.	INCHES
727. Two Small Vases ...	... ... $3\frac{1}{2}$ high $1\frac{1}{4}$ diam. $2\frac{1}{4}$ high $1\frac{1}{2}$ diam.
Ditto.	
728. A Small Vase	... ... $3\frac{1}{4}$ by $\frac{7}{8}$ Ditto.
729. Vase with remains of human face	... ... $2\frac{3}{4}$ high $1\frac{1}{4}$ diam.
The eyes, nose, and ears, modelled out.	
730. A very Small Vase with rounded base	2 high $1\frac{1}{4}$ diam.
731. Two very Small Cups	... ... 3 high $1\frac{3}{4}$ diam. 3 high. $1\frac{1}{4}$ diam.
Very coarse clay.	
732. A Small Vase	$3\frac{1}{2}$ high
733. Another ditto ; no handle	... ... $6\frac{1}{2}$ high $1\frac{1}{2}$ diam.
Red clay. Nearly Perfect.	
734. Four Vases closed at the top ; the largest with two handles ...	... ... $4\frac{1}{2}$
735. Two ditto	The largest 4 high. $2\frac{1}{2}$ diam.
One has incised circles at the base, and two handles on the neck. The other has three spouts or inflections of the orifice.	
736. A Long Conical Vase, the point downwards	$4\frac{7}{8}$ high $2\frac{1}{2}$ diam.
Black in colour. Circles carved around it.	

No.	INCHES
737. A VASE with handle and raised wreath around the neck and brim	$3\frac{3}{4}$ high $1\frac{1}{2}$ diam.
Full of Bitumen.	
738. A VASE	3 high $1\frac{1}{4}$ diam.
Coarse red clay.	
739. A VASE with two holes for suspending Coarse clay.	$4\frac{1}{2}$ high $1\frac{1}{4}$ diam.
740. BROKEN VASE	$2\frac{1}{2}$ high $\frac{1}{2}$ diam.
Coarse clay.	
741. ELONGATED JAR, with rounded base ...	$8\frac{1}{2}$ high $1\frac{3}{4}$ diam.
Coarse clay.	
742. JAR, with pointed base and two handles	$9\frac{1}{2}$ high 2 diam.
743. JAR, no handle	$8\frac{1}{2}$ high 3 diam.
Dark red. Terra Cotta.	
744. JAR, with a decreasing base ...	$4\frac{1}{4}$ high $2\frac{1}{4}$ diam.
Coarse clay, ornamented with incised circles near the brim.	
745. FRAGMENTS OF A JAR ...	...
Coloured and Painted.	
746. TWO-HANDED VASE	$2\frac{1}{2}$ high
Coarse clay, having remains of paint.	

No.	DESCRIPTION
747. A LARGE VASE with conventional Ornament painted	72 high
Heavy, with the contents.	
748. A VASE, with two long-bodied animals painted on it and the color burnt in ...	3 high 5 diam.
Thin Terra Cotta. Very rare.	
749. A LARGE VASE full of Bitumen ...	8
750. A VASE with pointed bottom and a strainer with two handles ...	5½
Very coarse clay. It has been painted in white, green, and black lines.	
751. A VASE with two handles one larger than the other	11
Coarse clay.	
752. A VASE	7
Fine red clay, painted with black lines.	
753. A VASE of an elegant form, with two small han- dles, and small foot ...	4...
Finest red clay; the colors burnt in.	
754. VASE with two handles	3½ high 3½ diam.
Dark glazed Terra Cotta. Greek: from Naples.	
755. A SMALL VASE, glazed handle with rough scroll work in red	2½ high
Greek.	
756. ANOTHER ditto	2½
Coarse red clay, with blue glaze.	

No.	INCHES
757.	A VASE with an orifice in the handle ... 3 $\frac{3}{4}$ high
	Fine pottery; greenish glaize.
758.	ANOTHER ditto, with an imperfect handle 3 $\frac{1}{2}$
	Fine clay, with blue glaze.
759.	VASE 1 high
	Terra Cotta. Blue glaze.
760.	Two JARS one with large and broad rim, the 8 $\frac{1}{2}$
	a smaller flat base
	The smaller has had a vitreous glaze.
	The large Vase has been painted blue and varnished.
761.	Two JARS having one handle each, and painted 5
	One is in very fine white clay.
762.	A JAR with ornamental design ... 14 high
	Painted on the bare terra cotta surface, with blue and red horizontal lines. These jars are accurately represented in the paintings on the walls of the tombs at Thebes. They were used in the funereal ceremonies.

BOTTLES.

763.	NINE BOTTLES with rounded base and thick neck ... heights varying from 9 $\frac{1}{2}$ to 1 $\frac{1}{2}$
	Coarse clay. All perfect except one.

No.	INCHES
764. Two SMALL BOTTLES with flattish base and narrow neck	4 $\frac{3}{4}$ high 1 $\frac{1}{2}$ diam. 4 $\frac{1}{2}$ high $\frac{7}{8}$ diam.
Dark clay. Perfect.	
765. THREE BOTTLES similar to the last ...	6 high 4 $\frac{1}{2}$ " 3 $\frac{1}{2}$ " $\frac{5}{8}$ diam.
766. Two BOTTLES with handles ...	Coarse clay.
767. THREE NARROW ditto, two having handles	3 high 2 $\frac{1}{2}$ diam. 3 high $\frac{3}{4}$ diam.
768. A SMALL BOTTLE with a spout ...	1 $\frac{1}{2}$ diam. $\frac{3}{4}$ diam.
White clay.	
769. THREE BOTTLES with round pointed base, the largest	4 $\frac{1}{4}$ high 1 $\frac{1}{4}$ diam.
770. A BOTTLE with rounded base ...	6 $\frac{1}{2}$
Coarse Terra Cotta circles and ornaments round the neck.	
The bottle is of coarse work and was full of seeds.	
771. A BOTTLE, very small, and with a very narrow neck and mouth	2 $\frac{1}{4}$
Terra Cotta.	
772. A LONG-NECKED BOTTLE ...	6 $\frac{1}{2}$ high 1 diam.
Coarse clay.	

772.	A BOTTLE, having a long round neck with spout, and a knob at the base ...	7 $\frac{1}{2}$	high
	Coarse white Terra Cotta.		
774.	A BOTTLE with a roundish base ...	6	high
	With two large and two small handles, the small ones for a string to hang it up by. Perfect. Light coarse clay.	2	diam.
775.	A SMALL BOTTLE, with remains of little handles at the side, a knob at the base	2 $\frac{1}{2}$	high
		$\frac{3}{4}$	diam.
776.	BOTTLE with a round body, three rings on the neck and pointed base ...	6 $\frac{1}{2}$	high
		4 $\frac{1}{2}$	diam.
	Terra Cotta.		
777.	Two LONG NECKED BOTTLES with pointed bases	4 $\frac{1}{2}$	high
		1	diam.
		5 $\frac{1}{2}$	high
		1 $\frac{1}{2}$	diam.
	Very coarse clay.		
778.	Two BOTTLES with handles ...	4 $\frac{1}{2}$	high
		1	diam.
		5	high
		1 $\frac{1}{2}$	diam.
	Dark red clay.		
779.	FIVE LONG BOTTLES flat bases, two having broken necks ...	11 $\frac{1}{4}$	high
		11 $\frac{1}{4}$	diam.
	Dark red clay. These bottles are for making libations.		
780.	THREE BOTTLES, two having handles, the third and largest, perfect ...	7	high
		1 $\frac{1}{2}$	diam.

No.	INCHES
781. BOTTLE with an ornamented neck ...	$4\frac{1}{2}$ high $1\frac{1}{2}$ diam. It has a spout and handle.
782. BOTTLE with shortish neck, the base decorated. Coarse clay.	$4\frac{1}{2}$ high
783. THREE BOTTLES with narrow necks and flattened sides; two are wide at centre and decrease at base, one is of a long oval shape with handles. The largest	... 7 White clay.
784. TWELVE ditto with round bodies and flattened sides, with handles at neck, the largest	5 high $3\frac{1}{4}$ diam. A form known as "Pilgrim's bottles."
785. A BOTTLE with conical base ...	$4\frac{1}{2}$ high $1\frac{1}{4}$ diam. It has an elegantly curved handle.
786. Two BOTTLES, one long and one with a small base	$4\frac{1}{2}$ high $4\frac{1}{4}$ high Full of Bitumen.
787. A BOTTLE with long neck and small base	8
788. Two ditto oval shaped with long necks and handles, and small foot. The largest	8
789. TWELVE BLACK BOTTLES, all with handles long necks and small foot, many of them with white marks ...	...
790. A BOTTLE with narrow long neck, small body handle and narrow base	$5\frac{1}{2}$
791. A BOTTLE small incised circle at the neck	4

No.

INCHES

792.	A BOTTLE with long neck, oval body, handle, and small foot	...	...	6 $\frac{1}{2}$
	Perfect.			
793.	A CIRCULAR BOTTLE, with long neck, handle, and flattish sides, No foot	...	...	5
794.	ANOTHER, small with short neck, small handles and circular body, flattish sides with incised circles	...	...	3
	A pilgrim's bottle in black clay.			
795.	Two BOTTLES with handles and pointed bases			
	Coarse white clay.			
796.	A BOTTLE with a rounded narrow base			3 $\frac{1}{2}$ high
797.	A VERY SMALL BOTTLE with rounded base			3 high
	Coarse clay.			1 diam.
798.	A LARGER ditto ditto	...	...	4 high
				1 diam.
799.	A SMALL BOTTLE in the form of a Cock and Hen			1 $\frac{1}{2}$
	Black Terra Cotta.			
800.	NECK OF A BOTTLE	...	...	1 $\frac{3}{4}$ high
	Terra Cotta.			2 diam.
801.	FRAGMENT OF BOTTLE necks		...	
802.	DITTO ditto	...	...
803.	VARIOUS FRAGMENTS	...	...

P A I N T E D .

804.	FRAGMENT OF A LARGE BOTTLE	...	8
	Coarse clay, painted.		

No.		INCHES
805.	Two BULBOUS BOTTLES both having long narrow necks and handles	$6\frac{1}{4}$ high $5\frac{3}{4}$ ditto
	Painted in white streaks.	
806.	A LONG NECKED BOTTLE with oval body and handle, small foot	$6\frac{1}{2}$ long
	With white streaks to imitate marble.	
807.	ONE of two BOTTLES that were joined together. 3 Coarse clay, painted.	

T A Z Z E .

808.	A TAZZA	$1\frac{1}{2}$ high $2\frac{3}{4}$ diam.
	Red clay.	
809.	ELEVEN TAZZA, small and flattish, various sizes one having three knobs at the base and one broken	$2\frac{1}{2}$ high $6\frac{1}{4}$ diam. $2\frac{3}{4}$ high $4\frac{1}{4}$ diam.
810.	A CLOSED TAZZA	2 high $5\frac{1}{4}$ diam.
	It has four holes for suspension.	
811.	GREK TAZZE, with two handles ...	$5\frac{1}{2}$ high 4 diam.
	Black pottery, with a pretty ornament inside. Perfect.	

No.

EXCELSIOR

812.	TAZZA with two handles	...	...	2½ high 3½ diam.
		Black pottery: Greek.	Perfect.	
813.	TAZZA	...	...	2 high 6 diam.
		Dark in color, with polished glaze.	Greek work.	
814.	ANOTHER ditto, narrow at the top	...	...	1½ high 2½ diam.
815.	ANOTHER ditto with very high handles	...	...	4½ high 4½ diam.
	Terra Cotta. Black pottery.			
816.	TAZZA	...	...	1 high
	Fine Porcelain, blue glaze.	Perfect.		
817.	A DISH	...	...	...
	Blue glazed porcelain.	Decorated on the inside with the lotus in outline, and a frieze of flying ducks.		

EMBLEMS AND AMULETS.

818. NINETEEN FIGURES OF THE MONKEY...

This animal was dedicated to Thoth, and is frequently represented adoring the Sun, on the facades of the Temples of Egypt.

No. INCHES

819. FOURTEEN FIGURES OF THE RAM . . .

The emblem of the God Kneph, among which is one remarkable specimen with four heads, and one with an inscription stating that he is Amun Ra, the Lord of Heaven.

820. TWENTY-ONE FIGURES OF THE CAT . . .

Emblem of Pasht, the Goddess of Bubastis; among which is one inscribed.

821. NINE FIGURES OF THE BULL Apis, one of which is an Ox tied up for Sacrifice

This is made of the red stone in which these figures were usually wrought. When Pythagoras discovered the solution of the 47th problem in the first book of Euclid, He is said to have offered a hecatomb to the Gods, but as he was a poor man it has been suggested that the oxen were small figures like this, made in wax.

822. TWELVE FIGURES OF THE CROCODILE . . .

This animal was worshipped at Ombos; and in the Temple there, Ptolemy Euergetes offers gifts to a divinity represented by the figure of a man with a crocodile's head.

823. TWENTY-TWO FIGURES OF THE HAWK, which may represent Horus or Ra. . . .

Among these there is a group of two hawks with human heads, as emblems of the soul. The soul in hieroglyphics is always represented either as a hawk, or a stork with human head, or a ram.

824. TWENTY-TWO animals like a Pig always in the act of eating

No.

INCHES

825. TWELVE FIGURES OF THE LION ...
 826. SEVEN FIGURES OF DOGS in various positions
 827. SEVENTEEN FIGURES OF FROGS ...

Seven of these have hieroglyphics on the underside of the plinth, one with the name of Rameses II has a peculiar glaze.

828. SIX FIGURES OF THE RABBIT ...
 829. ELEVEN FIGURES OF FISH, six of which are inscribed

The fish is the emblem of the Goddess of Latopolis.

830. FIVE FIGURES OF THE PHOENIX ...
 A fabulous bird, which was supposed to return to Egypt at certain periods.

831. FOUR FIGURES OF THE HEDGEHOG and one of the Scorpion...

832. NINETY-EIGHT mystic EYES ...
 When there is only one eye engraved on the charm it is always a right one.

833. A SMALL FIGURE OF THE CALF, painted

834. SIX SMALL CONICAL OBJECTS, blue, one with black ornament

These were used for playing at the game of Draughts.

835. FIGURE OF A BULL 23
 Terra Cotta, with remains of paint.

836. FRAGMENT, in two parts, of the head of some animal 21 long
 Terra Cotta.

STAMPS AND BRICKS.

837. FORTY-SEVEN LONG STAMPS with hieroglyphics.

The largest is 10 long

The use of these conical lumps of Terra Cotta is not ascertained, but it is surmised that they were built into clay walls, as were those small glazed cones found at Nineveh.

838. THREE STAMPS, one being truncated, one in two pieces, the last, long and flat; all have hieroglyphics stamped on them

839. THREE ditto truncated, and one square STAMP having hieroglyphics

840. A COLLECTION OF 105 STAMPS, mostly flat and round, some, however, are square; all have hieroglyphics

841. SIX LUMPS OF TERRA COTTA, on which are various impressions from conical Stamps 8 long
7½ broad

It would seem as if the carver of the stamp were trying the impression while at work; but why these trials of the progress of his work should afterwards have been baked, is a curious question.

842. A BRICK with a head in relieve and the words CLONIS CÆSARIS stamped on it ...

6 long
3½ broad
1½ deep

Of a beautiful hard brick clay.

No.	INCHES
843. TWO PIECES OF A BRICK, with fragments	11 $\frac{1}{4}$ by 6 3 $\frac{1}{2}$ thick
844. ANOTHER ditto ditto	3 high 6 $\frac{3}{4}$ broad
845. ANOTHER ditto, another also, and fragments	

These three last are of unburnt clay.

V.

OBJECTS IN PORCELAIN.

DIVINITIES.

846. Two Figures of the Great God of Thebes,
AMUN RA

These are the only specimens in porcelain of this divinity in the collection, and he is by no means so common as the other divinities of Egypt, perhaps owing to a change in the religious opinions of the ancient Egyptians, which, at one time, effected the obliteration of the images and legends belonging to this great Theban God.

One of these figures is of a beautiful porcelain, in a standing position; and one is sitting. This last is of rude work.

847. Two Figures, one of Ra, the other of a Monkey.
848. Three Fragments of the God Atmoo.....

No.	INCHES
849. FIVE HEADS OF THE BEARDED PTAH ...	
Also three of a female One ditto of a leopard; Glass. Two ditto of the Goddess Athor, and a stamp.	
850. TWO FRAGMENTS, one of an unknown God with large ears (perhaps Pasht) surrounded by twelve Lions...	
This seems to have been a ring; also fragment of another unknown divinity.	
851. FRAGMENT OF A STATUE OF A GODDESS with a Fish on her head	
(Perhaps the divinity of Latopolis). Large with blue glaze.	
852. FIGURE in a reclining position, head gone. ... Vitreous glaze. Phallic.	2½
853. FIGURE OF A BOY, reclining Blue Porcelain, highly glazed. Phallic.	1½
854. FIGURE OF A MUMMY.	
855. FORTY-FIVE SMALL FIGURES ...	

T A B L E T S.

856. FIFTEEN OVAL TABLETS	
For the most part engraved on both sides. All perfect and of admirable glaze. Also twenty-nine objects worn as rings, engraved on one side, and a stamp in Black Porcelain. Forty-five in all.	

No.	INCHES.
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857. EIGHTEEN INSCRIBED OVAL TABLETS...
Chiefly Porcelain.

858. EIGHT SCULPTURED TABLETS ...

859. SEVENTEEN SMALLER TABLETS most of them
inscribed on both sides ...

860. TWENTY-FOUR TABLETS, one large, the re-
mainder small

861. A PECTORAL TABLET
With a Scarabæus, on the left of which is
Osiris, and on the right Anubis in a boat.
On the reverse, the two mystic eyes with
the sign Good thrice repeated; on the left
the belt tie, and on the right a Nilometer.

S C A R A B Æ I.

862. Two SCARABS with metal rings, inscribed, and
two others in hard stone, in their original
setting

863. TWENTY-FOUR similar SCARABS ...

864. SEVEN SCARABS and sixteen other Objects

865. ONE LARGE SCARAB WITH WINGS ...
Abundant blue glaze. This belonged to
the network covering of a mummy.

866. TWENTY-SEVEN UNINSCRIBED SCARABS

No.	INCHES
867. ONE ditto	Beautiful in form, with a light blue glaze.
868. A BOX OF SCARABS four hundred and ninety-nine in number ...	All with inscriptions or devices in the most admirable preservation and execution.
869. A BOX OF SCARABS of the same character, three hundred and twenty-six in number	Thirty-seven are in Pietra Dura the re- mainder Porcelain.
870. A BOX OF THE WINGS OF SCARABS, ...	From the net work dresses of Mummies, with some Tablets that belonged to the same.
871. FORTY-THREE SCARABS, ditto ditto ...	

OTHER EMBLEMS.

872. EIGHT COMBINATIONS OF THE MYSTIC EYE	
873. SIX ditto...	
874. TEN MYSTIC EYES...	All have a perforation for suspending.
875. TEN ditto...	
876. TEN ditto...	
877. TEN ditto...	

No.	INCHES
878. TEN MYSTIC EYES
879. TEN ditto
880. TEN ditto
881. TEN ditto
882. TEN ditto
883. TEN ditto, in all one hundred	...
These emblems, as also most of the others, have been worn as amulets or charms, to avert the influence of the evil eye.	
884. TWENTY-THREE EYES	...
One a <i>left</i> one which has the name of Ra- meses II. on the reverse side.	
885. THIRTEEN EYES out of MUMMY CASES	
886. FIFTY-THREE FIGURES OF NILOMETERS, among which are two in Glass, and one in imitation of Lapis Lazuli something less than an inch in height	...
This emblem (implying stability) is sup- posed to represent an instrument placed in the fields to ascertain the height of the annual inundation of the Nile.	
887. TEN ditto	...
888. Ten ditto	...
889. TEN ditto	...
890. TEN ditto, ninety-three in all	...

No.	INCHES.
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891. TWENTY-TWO SMALL COLUMNS representing the full blown Papyrus. The largest $3\frac{1}{2}$
The smallest $\frac{3}{4}$

The idea which seems to be conveyed by this emblem is completion or perfection. Columns of this form were used only in the central avenue of Pharaonic Temples, as in Karnak and elsewhere. In the Ptolemaic and Roman structures, they were also used for the porticoes, with other combinations as exemplified in the Temples of Philæ, Edfou, Esne, and some others.

892. Two COLUMNS

One in the form of the full blown Papyrus supports the figure of a cat, on the other is the head of Athor. In the first court of the great Temple of Karnak there were twelve columns of this description supporting similar emblems.

893. Two COLUMNS, and three unknown objects

894. VERY REMARKABLE FIGURE OF A SCORPION with a woman's head and shoulders, about two inches long: the tail is curved over the back

Unique. Of minute work, and excellent glaze.

895. ELEVEN OBJECTS

Model of an emblem peculiar to Chonso, and which is shown on the statuæ as hanging outside the back of his dress at the neck.

No.	INCHES.
896. THREE OBJECTS, two of which are part of the fastenings of a necklace	...
897. ONE HUNDRED AND THIRTY-SIX OBJECTS belonging to necklaces	...
898. TWENTY-NINE EMBLEMS representing the fastening of the belt	...
899. FIVE PYRAMIDAL FIGURES, with a kind of ring or loop at the apex for suspending	
900. SEVEN HEADS OF SERPENTS...	...
901. FIFTEEN ROSETTES...	...
902. A COVERING OF A MUMMY ... The face made of beads.	...
903. A SMALL SLAB with four miniature JARS about an inch high, having an orifice in the top of each	...
Coarse Porcelain, blue glaze.	
904. ELEVEN UNKNOWN EMBLEMS	...
905. NINE INSCRIBED OBJECTS	...
906. ELEVEN BALLS with black meridional divisions, blue glaze; one of these represents an Almond	...
907. SEVEN CAPS OF UPPER AND LOWER EGYPT	
908. HEAD OF A LION
909. NINE CONICAL OBJECTS representing rays of light	...
910. A FACE WORKED IN BEADS, and a Scarab with wings	...

No	INCHES
911. OTHER FRAGMENTS OF BEADWORK from the same Mummy	
912. ONE HUNDRED AND SEVEN RINGS, mostly with devices Porcelain and different colored glaze.	
913. TWENTY-SIX ditto... Ivory and Bone.	
914. TWENTY-FOUR RINGS Hard Red Stone.	
915. FIVE of the same form Cornelian.	
916. A BOX FULL OF FLAT FIGURES belonging to the bead dresses of Mummies ...	
917. FORTY-SEVEN OBJECTS belonging to Necklaces	
918. CHINESE BOTTLE found in Egypt, with remains of Bitumen upon it Porcelain.	
919. JAR Dark green Porcelain.	
920. TWENTY-SEVEN OBJECTS all inscribed except four	
921. SIXTEEN OBJECTS Chiefly Porcelain.	
922. FIFTEEN VARIOUS OBJECTS ...	
923. FIFTEEN OBJECTS Chiefly Porcelain.	
924. NINE OBJECTS	
925. FRAGMENTS	

VI.

AMULETS, EMBLEMS, AND
TRINKETS.

MANY IN PRECIOUS STONES.

926. FOUR FIGURES

One of Ra, in a sitting position, in highly polished crysolite. One also of Harpocrates, in a hard yellow stone; both perfect, and two others.

927. EIGHTEEN FIGURES

Chiefly in Hard Stone; and one of Isis, in Glass.

928. SEVEN FIGURES

Five are of Isis, one being of most admirable work, but more or less broken, except one of Ra and one of Thoth. All of Lapis Lazuli.

929. EIGHT PHALLIC FIGURES ...

930. TWENTY-TWO SCARABS ...

Variously colored stones, some most exquisitely striated, and all formed with their legs under their bodies. Some are in Hæmatite, and one is of Lapis Lazuli.

931. TWENTY-TWO SCARABS
 Various hard stones; including three of Lapis Lazuli, one of Cornelian, and one in Radici di Smeraldo.
 These are similar to the last.

932. SIXTEEN OBJECTS
 Three Scarabs in their original mounting.
 Three without their rings, one of which in green Jasper is of the most excellent work bearing the figure of a hawk with a cartouch.
 A figure of Ptah Typhon in Silver.
 A little Scarab.
 Two objects in Gold, viz., an Eye and a Lotus, which belonged to a necklace.
 A large Scarab in Turkish mounting.
 A ring with a Head of Christ.
 A Phallus in Gold.
 A small Scarab with the mystic eye.
 Two Gold rings. Greek.

933. SEVENTEEN OBJECTS
 Thirteen engraved Greek subjects in Pietra Dura. One Etruscan in Green Jasper.
 Three fragments of Egyptian work.

934. FOUR FIGURES of TEMAI the Goddess of Truth
 Lapis Lazuli. Two are of excellent work.

935. THIRTY OBJECTS
 Twenty-eight mystic eyes in Cornelian, and two in Radici di Smeraldo.

936. Two OBJECTS
 Cornelian. The hieroglyphics belonging to Neith.

937. FIVE FIGURES OF THE SOLAR DISK ...

938. TWELVE FIGURES OF SNAKES of the Cobra Species

These, as were also the other emblems, have been worn as charms in the caps of kings and princes. One of the figures of a snake has human arms and legs, the hands being placed under the mouth. One also is of Gilt Wood; and one of variously colored Glass.

939. SIX FIGURES OF FLIES,

Three of them in Lapis Lazuli.

940. THREE FIGURES OF THE HAWK ...

Lapis Lazuli. One is beautifully carved.

941. EIGHT CORNELIAN and one Lapis Lazuli Figure of the Vase for containing the heart

In those Papyri in which the scene of weighing the merits of the deceased in the Hall of Judgment is represented, this vase occurs in the scales. Several fragments of Papyri having this picture, are shewn on the wall of the staircase in the British Museum.

942. EIGHTEEN others

Stone, more or less hard, with two in Porcelian.

943. TWENTY MYSTIC EYES

Various kinds of Hard Stone, among which are three in Lapis Lazuli and some in Radici di Smeraldo.

No.	INCHES
944. TWELVE MINIATURE HEAD-RESTS, ... Hæmatite.	
It seems to have been a rule to make models of head-rests of this stone. Similar rests in wood and of a sufficient size were used to support the head during the siesta.	
945. FIVE TRIANGLES,	
Two are of Stone and two of Terra Cotta. These Triangles are nearly equilateral; they are flat, solid, and have three lines tending to the apex.	
946. SEVEN ANGLES like a Carpenter's Square	
These are right angles, and very probably represent an instrument of the kind used by Carpenters and Masons.	
947. EIGHT NILOMETERS	
One Alabaster, two Lapis Lazuli, and five Cornelian.	
948. THREE OBJECTS	
A Scarab with expanded wings. A Hand. An Unknown Object.	
949. THREE OBJECTS	
An ancient Glass Bottle. An Onyx, from Abou Simbel. An Indian Copper Coin.	
950. EIGHT STAMPS	
Cornelian.	
951. ELEVEN OBJECTS	
Pietra Dura, viz., the top of a staff in a beautiful Green stone, Three Hawks, two Frogs, one Duck, one Sheep, one Heart, and one unknown object.	

No.					INCHES
952.	SIX OBJECTS	...	...	...
		Cornelian.			
953.	SIX ditto...	...	...	...
		Cornelian.			
954.	THREE UNKNOWN OBJECTS	...	...	...
		Cornelian.			

VII.

M U M M I E S .

955.	MUMMY	...	...	...	...	6 ft. 10
		Very large and very perfect.				
956.	ANOTHER	ditto	...	...	...	6 ft. 2
957.	ANOTHER	ditto	...	...	...	6 ft. 2
958.	ANOTHER	ditto	...	...	...	6 ft. 1
959.	ANOTHER	ditto	...	...	...	6 ft. 2
960.	ANOTHER	DITTO; IN ITS UPPER CASE painted with hieroglyphics	...	...	...	5 ft. 8
961.	ANOTHER	ditto	...	...	...	6 ft. 1

No.	INCHES.
962. A MUMMIED HAND in very good preservation 10 There is a ring on the third finger.	
963. THREE MUMMIED HEADS ...	
The first has hair: the second remains of bandages; the third is in a very perfect condition.	
964. Two SKULLS ...	
One fragment showing that the mummified person was laid on his back while the bitumen which had permeated the great cavities of the body was yet in a liquid state, because the occiput is half filled with it, which could only occur when the mineral was boiling hot.	
965. A BAG OF MUMMIFIED HAIR ...	
966. Two MUMMY STATUES ...	17 long 12½ long
The interior of these has been eaten out by Insects. In the same box are two locks of hair, prepared to be thrown into the tomb as a sign of distress by the females who attended the funeral.	
967. THE RIGHT PARIETAL BONE OF THE SKULL OF A MUMMY ...	
968. THE LOWER JAW OF A MUMMY ...	

No.

INCHES

ANIMALS.

969. MUMMY OF A CYNOCEPHALUS ... 24

The sacred Dog headed Monkey of the Egyptians, which is frequently represented on the Papyri as worshipping the Solar Disk in Amenti.

970. TWO MUMMIES OF LAMBS 12
 $7\frac{1}{2}$

971. TWO HORNS OF A GOAT 7

972. THE MUMMIFIED SKULL AND HORNS OF A
 GOAT 7 long
 $3\frac{1}{4}$ high

973. FOUR HORNS OF A SPECIES OF GAZELLE 5 to $4\frac{1}{2}$ long

974. THIRTY-FIVE MUMMIES OF CATS ... 19

975. HEAD AND NECK OF THE VULTURE, and two
 Talons 8 high
 Talon $3\frac{3}{4}$ long

This is the same bird that is represented in the hieroglyphics and on the ceilings of the temples. The bird frequently measures nine feet from the tip of one wing to the tip of the other.

976. NINE MUMMIES OF THE IBIS ... $12\frac{1}{2}$

977. THIRTEEN MUMMIES, two in pots being those
 of the Ibis

No.	INCHES
978. EIGHT OBJECTS	...
Four Mummies of the Ibis.	...
Mummy of a Hawk.	...
Two Mummies of Mice.	...
One ditto of Feathers.	...
979. SIX OBJECTS	18
Four Mummies of Hawks.	...
Two packets ditto.	...
980. MUMMY OF A LONG NECKED BIRD	20
981. MUMMIED BIRD	12 $\frac{1}{2}$
981. TWENTY IBIS EGGS,	mummified, four are bro-
ken and in fragments	...
982. MUMMIFIED SKULL OF A CROCODILE	in excel-
lent preservation	...
From the Catacombs opposite to Man- faloot.	...
983. SMALL CROCODILE	7 $\frac{1}{4}$
984. A MUMMIFIED TORTOISE	with fragments of
the Shell	...
7 $\frac{3}{4}$	...
985. Two MUMMIES OF SNAKES,	one uncoiled, the
other in a coil and bandaged	...
11 $\frac{1}{2}$	...
986. A MUMMIFIED CERASTES	...
987. Two VERTEBRAE OF A MUMMIFIED FISH	...

UNCERTAIN.

Animal Remains.

988.	TWENTY-EIGHT ANIMAL MUMMIES	...	11 $\frac{1}{2}$ by 4 $\frac{1}{4}$
989.	SEVEN ditto	... the largest	14 by 7 $\frac{1}{2}$
990.	FIVE ditto	... the largest	16 $\frac{1}{2}$ by 5 $\frac{1}{2}$
991.	FIVE ditto	... ...	9 $\frac{1}{2}$ by 4 $\frac{3}{4}$
992.	FIVE ditto	... ...	9 $\frac{1}{2}$ by 4 $\frac{3}{4}$
993.	FOUR ditto	... ...	9 $\frac{1}{2}$ by 4 $\frac{3}{4}$
994.	THREE ditto	... the largest	12 $\frac{1}{2}$ by 5
995.	Two ditto	... ...	9 by 6
996.	Two ditto	in finely worked clothes	15 $\frac{1}{2}$ by 4 $\frac{3}{4}$
997.	MUMMY remains	...	...
998.	FOUR FIGURES shaped like Mummies...		5.

VII.

MUMMY COVERINGS.

999. EIGHT FRAGMENTS OF A MUMMY CASE with
embossed hieroglyphics ...
These are painted Cartons.

No.	INCHES
1000. THIRTEEN FRAGMENTS from the same MUMMY CASE	... ... ...
Also painted Carton.	
1001. PAINTED CARTON	... ... ...
From the left side of a Mummy about the knee.	
1002. THREE FRAGMENTS OF THE CARTON covering of a Mummy, the largest having twenty four perpendicular lines of hieroglyphics, the next in size thirteen, and the last ten	
1003. A CARTON PECTORAL, with Scarab and some other objects in Stone	... ...
1004. A LONG WHITE PIECE OF LINEN CLOTH. It is 16 ft. 4 ins. long, by 6 ft. 9 ins. wide, with a fringe 1½ in. wide, along one edge	This is the garment in which the deceased is supposed to make his appearance before Osiris in the Hall of Judgment.
1005. A FRAGMENT ditto, no fringe, 4 ft. 7 ins. by 4 ft. 1 in.	... ... ...
1006. TWO PIECES OF MUMMIED CLOTH, painted in various colors	... ...
On one is represented a man driving an ox. The second is painted on both sides with two Genii.	
1007. A LONG MUMMY BANDAGE, covered with paintings, hieroglyphics and figures Of the Roman period.	
1008. BAND FOR SWATHING MUMMIES	...

1009.	A MUMMY CLOTH, inscribed with hieroglyphics in black	...	...	...	24 $\frac{3}{4}$ long.
					The inscribed hieroglyphics are part of the Ritual of the Dead.
1010.	FRAGMENT GF A MUMMY CLOTH, inscribed with hieroglyphics, and figures in black				
					This specimen is of a fine texture.
1011.	SPECIMENS OF MUMMY CLOTH inscribed, from 8 to 10				
					The hieroglyphics are very legible and the name of the deceased person is distinctly written.
1012.	ONE PIECE OF FINE LINEN with a blue border made into a long mitten	...			15 $\frac{3}{4}$
					9 $\frac{3}{4}$
					In a very ancient tomb at Thebes there is depicted on the wall a procession of eastern people bearing vases and other things, and among them is a person carrying a pair of long Gloves or Mittens.
1013.	A FRAGMENT OF MUMMY CLOTH	...			40 long.
					18 broad.
1014.	A NEARLY SQUARE CLOTH worked in different colors with figures	...	...	12 by 10 $\frac{1}{2}$	
					In the centre is a sitting figure on a green ground, and a bird, within a dark blue rim; an ornamented dark blue rim also runs round the sides. On the back the same subject is seen inversely.
1015.	VARIOUS MUMMY BANDAGES, of a red color, painted, stiff and bitumenised	...			16 $\frac{1}{4}$ long
					2 broad.

On one there are twelve perpendicular lines of hieroglyphics; on another thirty-three ditto; on the next fifteen horizontal lines; and on the last eighteen lines of the same.

1016. PAINTED CLOTH from the right shoulders and breast of the Envelope of a MUMMY

1017. A SMALL MUMMY wrapped in a CLOTH with painted hieroglyphics

8 $\frac{1}{2}$ long
3 broad
 $2\frac{1}{2}$ deep

Probably contains an untimely birth.

1018. A MUMMY CLOTH with hieroglyphics painted on it, with fragments inside ...

$9\frac{1}{2}$ long
 $3\frac{3}{4}$ broad
 $3\frac{3}{4}$ deep

Probably similar to the former.

1019. TEN FIGURES OF THE GENII OF AMENTI, in Mummied Cloth gilt and painted

$4\frac{3}{4}$ long

1020. FIVE FIGURES wrapped in Mummy Cloth for placing in Miniature Sarcophagi

These figures have never been unwrapped.

1021. A COMPLETE SET OF THE WAX FIGURES of the Genii of Amenti

2

Viz., the human-headed, Amset, *the carpenter*; the jackal-headed, Tautmutf, *the painter*; the hawk-headed, Kabhsenuf, *the bleeder*; and the monkey-headed, Hapi, *the digger*; which were put inside the mummified body of the deceased person.

1022. FIFTEEN WAX, AND FOUR WOODEN, FIGURES of
one of the Genii of Amenti ...
(Amset.)

1023. THREE LIFE SIZE MASKS, one broken ...

VIII.

DOMESTIC MISCELLANEA.

1024. ELEVEN BASKETS OF TWISTED REED, six have
covers, the largest 14 long
With various fragments of Mummies.

1025. FIVE BASKETS MADE OF PALM LEAVES, one
containing cakes of bread ... 10 $\frac{1}{2}$ diam

1026. Two BASKETS
One is 1 foot long and five inches wide,
and is made of the Papyrus. The other,
which is nine inches high and eight wide,
is made of the fibre of the Palm, and has
been suspended from the middle by a cord
which proceeded from the bottom of the
basket. The other has been suspended from
its two upper corners. Both these modes of
suspension are to be seen in many, of the
coarser Pottery Mummy figures.

No.

INCHES

These Baskets or Bags were buried with the deceased and contained Seed-corn for the cultivation of the Elysian Fields, or the Land of Amenti.

1027.	A BASKET OF PAPYRUS, of which one end is broken	...	...	...	12 $\frac{1}{2}$ long 4 $\frac{1}{2}$ broad
1028.	OBJECT like a closed BASKET made of hemp, containing something	...	...	...	1 $\frac{3}{4}$ high 3 diam. Perhaps a child's ball.
1029.	A CORD made of Papyrus	...	...	...
1030.	FLAT LEATHER SANDALS, the largest	...	...	...	11 long 4 broad These Sandals are agglutinated together time and damp.
1031.	FOUR SANDALS with thongs for fastening.	...	...	...	The largest 10 $\frac{3}{4}$ long 4 $\frac{1}{2}$ broad Probably of the Bishareen Arabs.
1032.	TWELVE LEATHER BOOTS more or less complete, one has a short upper leather, the largest	...	...	...	11 long 5 broad smaller 5 $\frac{1}{4}$ 2 $\frac{1}{2}$
1033.	SANDALS (as 1030.)	...	...	...
1034.	FIVE LEATHERN STRINGS IN A COIL	...	...	...
1035.	A BALL made of Vegetable matter	...	...	...
1036.	Two STYLES and two Kohol Sticks	...	...	...
1037.	FRAGMENTS OF PAINTED PLASTER for mural decorations	...	...	...

No.	INCHES
1038. FRAGMENTS OF PLASTER	
1039. EIGHT STUD LIKE OBJECTS painted black Possibly Draughtsmen.	
1040. A TRAY OF FRAGMENTS	
1041. ANOTHER, ditto ditto	
1042. FRAGMENTS OF BITUMEN with scraps of papyrus adhering to them	
1043. BROKEN CAST OF THE WING OF A SCARAB in Ancient Egyptian Glue ... Curious.	
1044. BITUMEN IN LUMPS	
1045. RED CLAY IN LUMPS	
1046. SAND	

IX.

OBJECTS IN GLASS.

1047. A VERY LARGE SCARAB, in Blue Glass ...	
1048. A SCARAB, and various Heads ...	
1049. SEVEN OBJECTS	

Fragment in glass of the head of an Asiatic, full of character. One smaller ditto, two beads, and three other objects in colored glass. The ancient Egyptians were the first people who manufactured glass, and who found out the art of fusing variously colored glasses together, and of imitating the Onyx and other precious stones.

No.	INCHES
1050. THIRTEEN FIGURES of the fastening of the belt, two in Wood, the rest in Red Glass	
1051. Two FRAGMENTS OF MOSAIC, gilt, with a vitreous glaze ...	... 16 $\frac{1}{4}$ long 3 $\frac{3}{4}$ broad 2 $\frac{3}{4}$ long 2 $\frac{1}{4}$ broad
1052. FIFTEEN curiously formed Beads in Yellow and Blue Glass	... ... ...
1053. SEVEN BEADS	... ... ...
1054. A PLUM-SHAPED perforated Glass Bead	2
1055. FIVE UNKNOWN OBJECTS, chiefly in Glass	
1056. SIX SPECIMENS in Blue, Red and White Glass, impressed with figures, among which is that of a bird with a ram's head ...	
1057. EIGHT SPECIMENS OF EGYPTIAN GLASS of different colors, impressed with figures	

X.

PAPYRI AND VEGETABLE OBJECTS.

1058. THREE PACKETS OF BROKEN PAPYRI ...	
1059. EIGHT LARGER PACKETS OF PAPYRI ...	

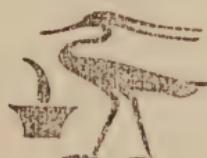
One roll is solidified with melted bitumen.

No.

INCHES

1060.	FRAGMENTS OF A PAPYRUS	...	...
Containing part of the Ritnal of the Dead.				
1061.	FRAGMENT OF AN INSCRIEED PAPYRUS...			
In a cursive character.				
1062.	FOUR SHEETS OF PAPYRI with hieroglyphics and some Greek fragmants		...	
1063.	SEVEN PACKETS OF PAPYRI		...	
1064.	TWO DITTO	...	...	...
Bought of Sig. Atanasi, a Greek, who was a dealer in antiquities at Thebes, and from whom many valuable Papyri now in the British Museum were bought.				
1065.	SEVEN DITTO, smaller, including one found in a jar, and a fragment of a large Papyrus	...	...	...
1066.	TWO PACKETS OF PAPYRI, with a stamped clay seal.			
1067.	TWENTY-FOUR PACKETS OF SMALL PAPYRI, some having several rolls		...	
1068.	FRAGMENT OF A ROLL OF PAPYRUS		...	
<hr/>				
1069.	SEED	...	...	...
1070.	NUTS, a FIG, and a PERSEA	...		...
1071.	TWO DRY DATES and part of a Fruit		...	
1072.	THREE PACKETS OF CORN	...		...
1073.	ONE NUT, one Sycamore, and one Stone Fruit			

No.	INCHES.
1074. SEVERAL ANCIENT FRUITS
Sycamore-fig, Pomegranate, Dates and Beans.	
1075. FRUIT of the Doum Palm
1076. TWO GOURDS
1077. MODERN OR ANCIENT BEANS
1078. CRUDE FLAX, out of an ancient tomb	...
1079. FRAGMENTS OF COLOCYNTH
Retaining their bitter principle.	
1080. UNKNOWN BERRY, earth color	...
1081. UNKNOWN BERRIES of an earth color	...
1082. LARGE FRAGMENT of the shell of an unknown Fruit	...
This is probably the nest of some kind of insect.	
1083. FRAGMENTS OF BREAD CAKES	...
For placing on a mummy.	
1084. THREE MUMMY CAKES	...



ERRATA:

VI.	Amulets, Emblems and Trinkets	...	106 to 110
VII.	Mummies	...	110 to 114
VIIa.	Mummy Coverings	...	114 to 118
PAGE.		NO.	
119.	1030.	" <i>by</i> " time and damp.	
120.	1048.	various "BEADS."	





